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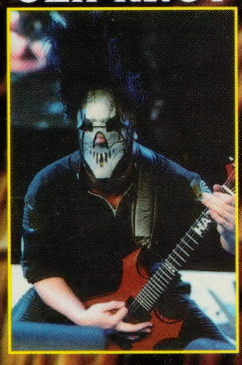

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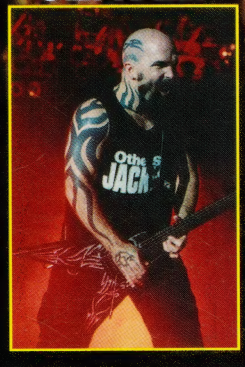

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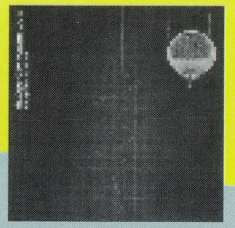

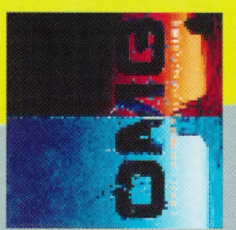

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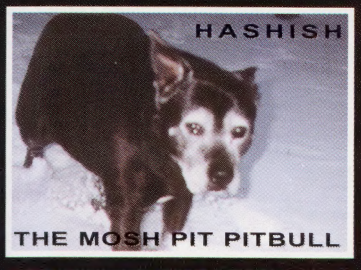

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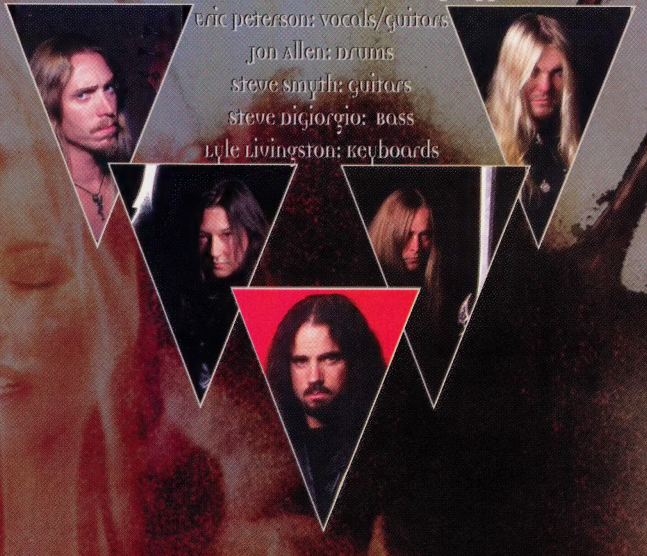

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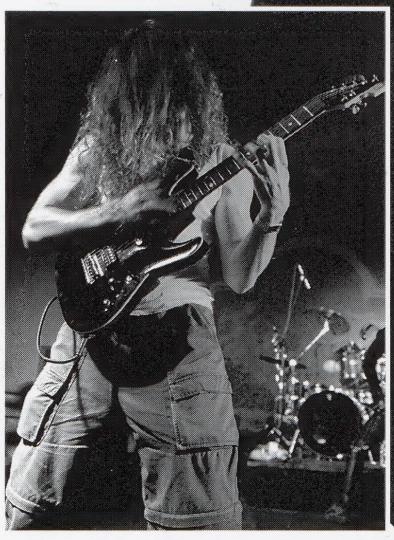
GUITAR CORNER

Featuring Chris Broderick of JAG PANZER

By Micha Kite Photo By Ted Banks

An opulent power metal band is constructed out of a few key ingredients A) soaring vocals B) scorching leads and C) a turbulent rhythm section. JAG PANZER is one of these bands and new kid to the fold Chris Broderick is one of these guitarists. This is a band that has been applicable since the formidable days of the American metal movement, but it wasn't until 1998 when Chris entered the JAG PANZER realm that things started to heat up. A classically trained guitarist (as well as piano and violin), Chris' playing is imperious amongst the neo-classical movement. Profound knowledge of scales, noteworthy melody lines and lofty arpeggio work sets a standard for the guitar player of today that is reveling in the lost art of true guitar heroism. Guitarists of all genres gather round, class is in session...



PIT: Which instrument did you start out on and what is the extent of your schooling?

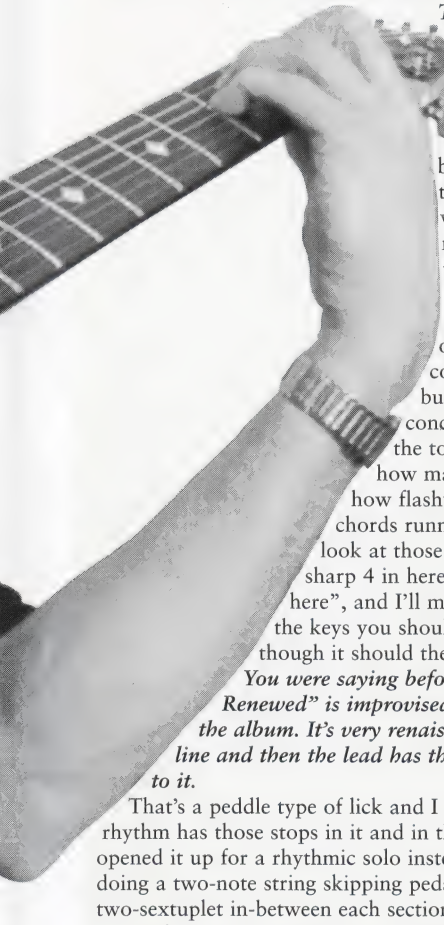
Chris Broderick: I actually started on guitar, then moved to piano, and then the violin after that. I attended the University of Denver with the Lamont School of Music and took years of piano and violin lessons as well as the guitar. I'm not as proficient on the piano and violin as I used to be, but at one time all three were balanced fairly evenly.

Do you incorporate new things that you've learned between each album?

Yeah, for this album I used what a lot of people would refer to as a Japanese scale or a five note (per octave) scale. I really just consider it a major 7 with a sharp 11. I tend to think of it as an arpeggio even though I play it in more of a scale manner. Its like if you bought into the names of all these scales there would be tons out there. Every time I see a new scale I can usually equate them to something that I've seen before. You're either playing a consonant note or a dissonant note depending on the chord and the scale that you're playing.

Where some of the leads on the album improvised or where they all preconceived?

Some were improvised, like on "All Things Renewed", but I actually had a lot more of the solo's ready to go by the time we got into the studio. On the last album, there were two or three songs that I just improvised on, where on this one I pretty much had it all prepared.



The lead on "Frozen In Fear" builds up into an epic mid section and then kinda swirls back into the original crescendo...

On that, I designed a sequence based off of a scale in E minor and that's where I started. A lot of times when I write these solos, I take the rhythm that I know that I'm going to be soloing over and then I'll write a piece that lasts for around two measures. Then I'll improvise over it until I come up with the next couple of measures, so basically it's a building process. One of my biggest concerns, which might sound odd, was the tone of my leads. It wasn't about how many notes I could fit into a solo or how flashy I could play. Like if I have four chords running in the key of E minor then I'll look at those chords and say "ok I can put a sharp 4 in here over this chord and a sharp 7 here", and I'll mess around with those. Sometimes the keys you should use don't sound right even though it should theoretically.

You were saying before that the lead to "All Things Renewed" is improvised and to me that's the elite piece on the album. It's very renaissance in tone during the melody line and then the lead has this frenzied or damned type of feel to it.

That's a peddle type of lick and I put that part in there because the rhythm has those stops in it and in that nice open stop I think it really opened it up for a rhythmic solo instead of something more melodic. I'm doing a two-note string skipping pedal lick and tied it together with two-sextuplet in-between each section.

As far as current gear goes I understand that you've moved from the Ibanez Universe model to Schecters?

I had two white Universe models that I sold because they where so beat from the road. I started endorsing Schecter seven strings and have had decent luck with them, but the main problem with the Schecters is that the cutaway up to the twenty forth fret isn't there, at least not for where I want to play. So for now, I'm using the Schecters and I went ahead and bought another Ibanez because I missed the tremolo. I also bought an E.S.P. because it has a better cutaway, but I'll play whatever these days.

Your amp setup has got be baffled all to hell (laughter). Let me get this straight your running a Sans amp PS1 into a tube poweramp?

Yeah the PS1 is a preamp, which is midi programmable and I run that into a PEAVY classic series 120/120 poweramp. Effects wise I'm mainly using a little reverb and a little delay. Maybe sometimes some chorus on a clean channel. On rhythms I don't use anything, I like rhythms as dry as it can get.

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NONPOINT

BY CATHY A. CAMPAGNA

FROM THE ABRASIVE RIFFS OF GUITARIST ANDREW GOLDMAN, TO THE HIGH RESOLUTION NUANCES OF SINGER ELIAS SORIANO, **NONPOINT** AIMS FOR ONE DESTINATION, NO BOUNDARIES. THE FLORIDA FOURSOME LIBERATES LISTENERS FROM A MONOTONOUS RECORD WITH THEIR **MCA** DEBUT STATEMENT. DERIVING IT'S SAVORY TANG FROM HIP-HOP, JAZZ, AND TECHNO SPICES. COMBINED WITH ROBB RIVERA ON DRUMS AND KB ON BASS, THE VERSATILE PARTY TO GO HAS GONE ON THE ROAD WITH THE TIGHTLY PACKAGED **SPINESHANK**, **(HED)PE**, AND **MUDVAYNE**. SO, HOW DID **NONPOINT** STACK UP ON THEIR FIRST CROSS-COUNTRY TREK? "THEIR, [**MUDVAYNE**'S] AUDIENCE BEEN ONE OF THE MOST RESPONSIVE, WE PLAY A LOT OF THE HEAVIER MATERIAL FROM OUR ALBUM. I THINK OUR STYLES COMPLIMENT EACH OTHER," REPORTS SORIANO. "WE HAVE A DYNAMIC IN OUR MUSIC THAT KIDS LIKE, AND **MUDVAYNE** HAS A DYNAMIC TOO." THE NOW **OZZ**FEST PERFORMERS, SORIANO AND RIVERA TOOK THE TIME TO SIT DOWN AND TALK ABOUT RECORDING THE RECORD, THEIR BACKGROUNDS, AND HOW THEY JUDGE THEIR PERFORMANCE TO UP THE ANTI ON THEIR ALREADY EXHILARATING LIVE SHOW.

Pit: What did you do to cure some of the first record jitters?

Elias Soriano: Of course, you're nervous when you're doing your first album, but we did a lot of pre-production with Jason Builer [Super Trans Atlantic]. We worked for almost two months on this album before we went into the studio. In the studio we had a few rough edges that we had to take care of, but once that was done, everything worked out .

Robb Rivera: This was our first experience in a real studio, in a million dollar studio, the owner of studio is the guy who owns the Florida Marlins. You can get away with more stuff, you can't just worry about pleasing yourself. You have to worry about pleasing the label, pleasing the fans. I was nervous, it was the first time that I ever played a click track. It's a loop that you follow to be persistent on the beat, keep up with the groove, and keep everything tight as a band. With the final outcome, after all the hard work, we are overwhelmed.

Do you find a lot of comparisons drawn between you guys and PUYA, being from Florida and of Hispanic descent?

ES: Well, we only have one song that's Spanish. PUYA, they've got the Latin rock thing. We are not trying to branch into that at all. They are good friends of ours and we are from the same area, we've played one or two shows with them down South. Rob grew up with half that band, and they do that so well it's like, why even bother trying to do that? They got that on lock-down. We try to do our own thing and have our own sound.

What have you noticed about your live shows? Do you sit back and critique yourselves often?

RR: Oh, we are own worst critic, we've videotaped, and we look back and say, 'Oh, I could have done that differently'. My main critique is my facial expression, I think I should keep a facial that's with the music. Like Joe Satriani, his mouth is doing the same thing his fingers are, like I saw on MTV a long time ago. Sometimes I get lost in my head of what I'm doing, so we are filming the shows to try to get everything down.

Do you videotape a lot of shows?

RR: As many as we can, as many that film allows.

ES: It's like those football tapes that you see, you know, we record our shows not only to see what we are doing socially but, you know, visually. Nowadays, there's a lot of competition, and it's not like we are all out here competing, but on the market we are competing. So, we need to see the competition and watch good, tight bands like MUDVAYNE and HED(PE) and see those bands that are awesome live. BB King said it best when he said, "If you want to get good at something, you find your favorite person and you borrow something and you make it better."

So who do you borrow from?

ES: I guess vocally, a lot of the female singers inspire me and a lot of R&B singers like Ericka Badu and Lauren Hill, De'angelo, old Prince, Steve Perry in JOURNEY; the kind of music where I was going through the pubescent, emotional time of my life where those sad songs and those ballads became the soundtrack of my childhood. That's when I started learning how to sing, by wanting to sing those songs of how I was feeling. So when it came to this band, I didn't grow up listening to metal music, I didn't grow up listening to BLACK SABBATH, SLAYER, MINISTRY or TESTAMENT. So I started learning from the new bands, when KORN's first album came out, DEFTONES, and INCUBUS. Bands like that are just awesome and they inspire me to do what we do in this kind of music because, I try to bring what I learned through this sound and I think that's where we get

RR: I mean I won't hide it, I borrowed from Neil Pert[RUSH], I borrowed from Danny Schuler, the drummer of BIOHAZARD, the drummer of BLACK SABBATH. Actually, Jamie Miller of SNOT was one of my favorite live drummers. We opened for SNOT and MACHINE HEAD about three months before Lynn passed away and I saw Jamie play his live performance and it was just outstanding, so I tried to add to my drum style.

ES: That was true, when I saw Lynn for the first time, I mean he was awesome, he was the only front man that I've ever seen go absolutely ballistic onstage, blind rage, this guy was bouncing around and I mean it was such an energetic set, they were such an awesome band.

***Do you guys keep track of you record sales? Are you pleased with the sales for* Statement?**

ES: Our manger calls with the weekly report of Soundscan, where we are in metal radio, and how many more radio stations are getting the add in for the single. We have a lot of the big radio stations already on board, like WAAF in Boston, Zeta in South Florida, all of the K-rocks, like WSOU[New Jersey college radio] has us No. 1 right now so, it's happening by itself, we are not having to call these people and ask to play our record. It's exciting for us because a lot people are starting to like it.

Was it easy for you to bring all the flavors to your sound, or were you thinking, 'Oh it has to be full on heavy for people to really dig it?'

ES: No, not at all. That's why we add all those breaks in our sound. When you drop the feeling of a song, and you bring it down and you come back into the heavy it makes it that much more heavy. That's the dynamic that we are going for and I guess that's pretty much our sound.

RR: I think any band can write a heavy song, a heavy song is so easy to write. It's just a breakdown then a heavy part and then a heavier part. We try to add so many more dimensions to our sound, we are influenced by so many kinds of music. So, I try to add so much, like every band we play with I see what they do, I learn, and try to use it in my style It's like an anything goes type of process, it's not a heavy song just, I mean anybody could do that.

ES: I don't want to be one of those bands where you watch the set or you listen to their album and it sounds like a 30 minute song. Where it's verse, chorus, verse, chorus, bridge chorus. There's a certain formula and a certain simplicity that unfortunately you have to keep sometimes for radio, but there's a way to compromise and do it your way. We didn't have to write a three and a half minute song to get our point across, we did it in three and a half minutes.

What was the inspiration behind the lyrics?

ES: A lot personal stuff, old girlfriends, new girlfriends stories that friends have told me, that's how "What A Day" came about. A friend of mine told me a story.

How did you guys filter out what to put onto the MCA release from the independent release?

RR: Actually, it was a mixture of what kids responded to best back home.

ES: Yeah, and stuff that we really wanted to put on there too. I mean there were old songs, and we wrote new songs and we saw the direction that we wanted to go. But, I mean, they're songs that we didn't want to abandon, we spent three-and-a-half years of our lives writing those songs. We didn't want to dump all the songs, because they are songs that we wanted to keep because they are **NONPOINT**.

ES: "Mindtrip", "Years", "Double Stacked."

RR "Hive", and "Victim". "Victim" was the only song that got reworked, we reworked the whole song but kept the chorus.

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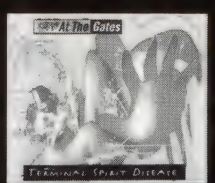

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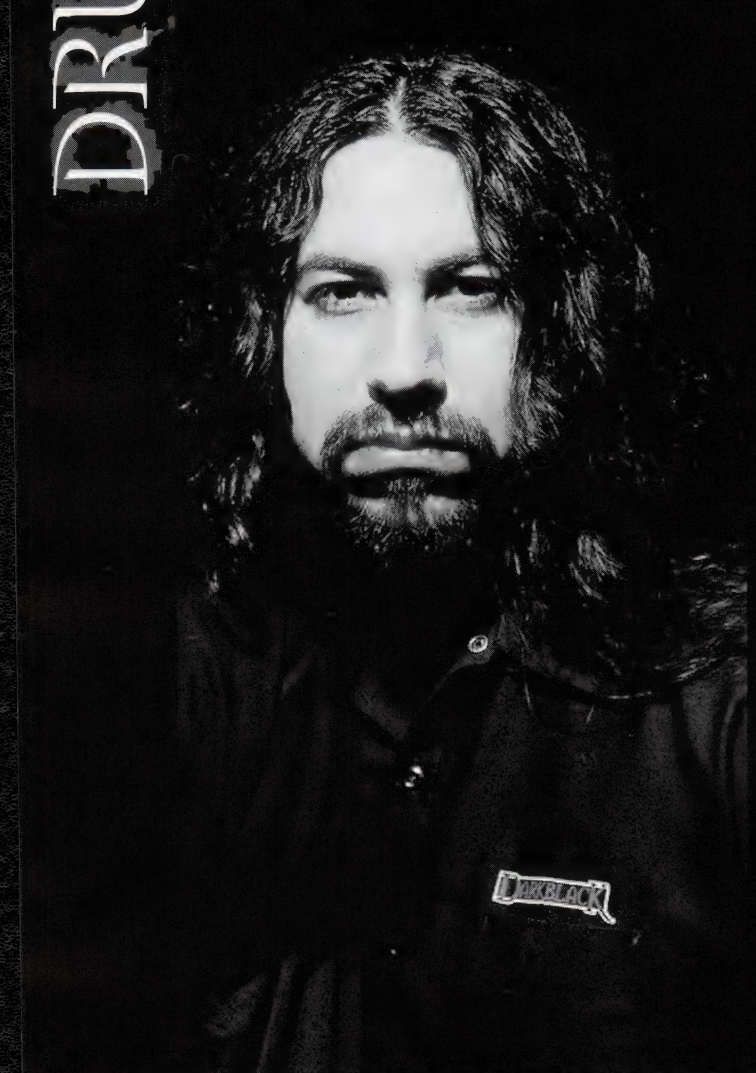
DRUM CORNER

Featuring Raymond Herrera of Fear Factory

By Elaine Rawlings



No introduction is really needed for this issue's featured drummer. As one of the best drummers ever to come along in heavy music, Raymond Herrera has proven time and time again what a bad ass he is with each FEAR FACTORY album. For me, that's always been the highlight of their music. So, without further ado, here is Raymond in his own words, talking about what he does best.

Pit: What kind of setup are you using currently?

Raymond Herrera: A Tama drum kit, a Star Classic, two kick drums, a snare, 2 floor toms, a 10" tom, 12" tom, and a 14" tom. Very small drums, makes me look bigger, haha! No, they are just easier to trigger.

Do you get endorsed by any companies?

Yeah, Attack does my drum heads, Pro Mart does my sticks, Zildjian does my cymbals and Tama does my drums.

Do they hook you up when you go overseas as well?

I've got a kit in Europe, Australia, Japan. They (endorsing companies) take really good care of me. They know that I take what I do really seriously and I don't fuck around. They are really proud of the band. The guy at Zildjian likes to put out the fact that they have the best double kick player, and this and that, and they put out cymbals. It's kind of funny, but they talk a lot of good about me and I really like that.

I remember people made a big deal about your use of triggers, especially when **Demanufacture** *came out.*

The funny thing about triggers is that everybody uses them in the studio, and everybody has been using them in the studio longer then I can remember. Not too many bands use them live, however. There are a lot of complications that go with it. You've got to understand how it works, how the system works, if there's a problem, how to fix it. To duplicate the exact, same sound live, a lot of people thought that it was playing for me.

Is it easier for you to use triggers live?

I think it's easier for the people to listen to it. I'm a firm believer in having a good drum sound in the studio because you've got lots of time. When you're traveling every day, you don't have 10 or 12 hours to tune your drums and get a good sound.

Do you mic your own stuff?

The only thing we use mics for is the cymbals and the snare. All the sound men we've used all seem to really like a natural snare sound. It's cool with me, it sounds really good out front. I enjoy using triggers a lot because that's our sound. That's Dino's tone, Christian's tone, that's my tone. I think people that don't like it, don't understand it. I'm sure there were a lot of people that were skeptics when the first distorted guitars came around, twenty or twenty five years ago. It's funny because I see people not into it but then, I'll see the same person a year or two later and they'll have triggers. I don't argue with people about it. I think it sounds killer. To be able to take a sound and do what you want with it is the ultimate control. I can make the kick drum sound like anything I want it to. There's a certain technique to it too. You have to remember that it works off sensitivity so it makes you a consistent drummer. In order to make that trigger fire that sound that you want, you have to make sure you're hitting with that consistency. You can't hit too hard because then it double triggers and if you don't hit hard enough it won't sound. So, it teaches you to be really consistent and that's what I like about it. So, when we do go in the studio and I track with just mics and no triggers, I'm all good.

Did you use triggers on **Soul Of A New Machine***? If you did, it doesn't sound like it.*

Yeah. It sounds like that because we used both. We used a lot more of the regular kick drum than digital. It's not as apparent like it is on *Demanufacture*. On that, it's about 80% digital sound and 20% natural sound and the snare is all triggered. On the new album *Digimortal*, it's more 60/40. We use the digital sounds for the room sound, to make it really warm along with the mics. It blended in really well and it sounds really good. That's ultimately what we're trying to achieve.

Do you write the drum parts?

Me and Dino write a lot of the pattern stuff, Christian's written a lot on this record, more than ever before. My whole thing is, I don't know how to play guitar, but I come up with a lot of pattern's on the kick drums or the snare. That's how we write the songs. If you listen to the songs, it's all patterns and I love that.

Is there any special technique that you use for your playing?

I think for me, I mean obviously there's skill to it, I'm not really trying to master what I do, I'm just trying to get the endurance up. For me, that's one of the main things. These songs are not easy to play, but to play for a distance and a long time, that's the main thing.

Do you feel you have a style of drumming that is unique to you?

I don't know. I've never really tried to copy anybody else's style. I try not to hit too hard or soft. I almost look at it like someone who does long distance jogging, you don't start running, you just stick to a momentum and you go with it. Times when I want to speed up or slow down, I don't.

What inspired you to start playing drums in the first place?

Well, I first had a bass. My dad got me a bass in 8th grade. Then when I got to 9th grade and my dad knew I wanted to get a drum kit. Now, a drum kit is more of an investment then a guitar or bass because it's so much shit. The cymbals alone cost more then the guitars. I was getting ready to graduate and my dad didn't really want to get me one. Not only because of the expense, but the noise is another thing. My dad told me that I could have a car or a drum kit. Obviously, I chose the drum kit but, it took me a week to decide!

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CONQUEST

NAPALM DEATH

BY ANNEMARIE BOWMAN

NAPALM DEATH IS A REJUVENATED BAND. THEY WERE EXTREME METAL BEFORE THE TERM WAS EVEN CREATED. THEY WERE THE STALWARTS, THE ROCK THAT EVERYONE CRUSHED THEMSELVES UPON. A COUPLE OF YEARS BACK, THEY AWOKE ONE MORNING TO REALIZE THEY WERE BROKE, THEIR LABEL AND THE PEOPLE THEY TRUSTED WITH THEIR CAREER HAD RIPPED THEM OFF AND ABANDONED THEM. THOSE PEOPLE JUST DID NOT BELIEVE IN **NAPALM DEATH** ANYMORE. THE MEMBERS OF **NAPALM DEATH** STILL BELIEVED THOUGH, THEY WERE NOT ABOUT TO GIVE UP. THEY GOT ANGRY AND FOUGHT BACK. THE RESULT IS ENEMY OF THE MUSIC BUSINESS.

Pit: I had seen a couple different statements regarding your cancellation at the NJ Metalfest. What statement do you want to make about it now?

Shane Embury**:** Well, the main thing was that Danny [Herrera-drums] was pretty ill. At the same time, we had some problems with Jack, to be honest. It would have cost us a hell of a lot of cash just to do that one show, we would rather use our tour support to do a *tour*, you understand? To be honest, we felt that Jack has taken advantage of us in the past. Originally we were supposed to go on early in the day, and then all of a sudden we were bumped up to headliners. All we wanted was to have our expenses covered. It would not have been fair for it to come out of our pockets to headline his show.

If Jack and his organization would have treated you with the respect of a headliner, with the respect you deserve, and taken care of the expenses, would you have come over for the one show?

Yes. We were not asking for ridiculous amounts of cash, just expenses. They just were not willing to do that. Therefore, in the end we just blamed Danny!

What took you guys so long to finally put up an official website?

Well, I would say half-lazy, half new to it all. All of a sudden last year we all clicked, and we all finally got computers. It one of those things that when you finally get a computer, and then you start wondering how you managed all this time without one! How did you actually manage to get by without email! It is just one of those things, we just finally got around to doing it. I think before, we had other things on our mind to take care of with the band, we were not thinking about the Internet. Things like putting out albums, dealing with labels and management, etc. Once we were able to weed all that out, then we could go forward with other stuff. It is working out good so far, many people are checking into our website. I think we are going to put the entire fan based **NAPALM** websites under one little tree so to speak. There is no point in us trying to compete with the fan based ones, so we will just link to them.

Do you think that the Internet has become the new underground? Remember the old days when you used to write letters, and tape trade through the mail? Remember when you used to get mail from all around the world, stuffed with those little advertisement flyers for demos? Do you think the Internet has taken the place of that?

I think it has, actually. The strange thing was, about three weeks after the website went up, we started getting emails from people we have not spoken to in years! We are getting emails from small labels asking if they can release our old demos, and bands we used to talk to years ago. I think it has actually. Just like old times, but quicker!

Did you ever think years ago that* NAPALM DEATH *would still be

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around now and still be releasing viable albums?

That's a tricky one. It is weird; July will be fourteen years since I joined **NAPALM DEATH.** That is a long time. You do not really think about when you start out, you do not plan it, it just happens. You sit there and look back over the years and think good god, this is our ninth album! I never really thought I would still be here still doing it after all these years.

***You have just mentioned you have been in* NAPALM DEATH *for fourteen years. Mitch [Harris-guitar], Barney [Greenway-vocals] and Jesse [Pintado-guitar] have all been in the band since 1990. Danny followed a year or two later. Why is it that some people still say that this* NAPALM DEATH *is not the 'real'* NAPALM DEATH?**

You get different reactions from different people. There are still people who are fans from the early days, who have stuck by the belief that the first two **NAPALM DEATH** albums are the only **NAPALM DEATH** albums. It is a weird situation in itself, as the first **NAPALM** albums were recorded by two totally different lineups. So right there, off the bat it was confusing. You meet people who are 21 years old and they walk around saying *Scum* is the best album. They were probably in diapers when that album came out. It is quite trendy sometimes to say the original **NAPALM DEATH** is the best.

Where do you think the real beginning of* NAPALM DEATH *is? It has been said that the band was originally formed in 1981, but where do you think it really began?

I think *Scum* is the true beginning really, before that **NAPALM** was just a garage band.

You are making a strong statement with your album title,* Enemy Of The Music Business. *When did* NAPALM DEATH *become the enemy of the music business? Where did it go bad? What are you trying to say?

It happened a few years ago. We used to keep quiet about our situation with our old record label, even when other bands were being open about their feelings. I think many bands go through this. We learned the hard way I guess, it was all a learning experience for us. The situation we went through with Earache is the basis of this album. We went through so much crap with labels and management.

NAPALM DEATH'S ***lyrics have always been fiercely political, but this time around it seems they are directed towards the trouble that you had with the music business those couple of years.***

Yeah, with this record the lyrics explain themselves pretty bluntly. It is about the fact we were ripped off, that we put our trust in people that took advantage of us. We hope that younger bands coming up will learn from this also. It is an album for people to look into and know that in this day and age, the industry is still so corrupt. When you are 18 or 19 years old and you want to release a record, you are not interested in that side of things, but you need to be aware of it. Because as the years go on, things can happen that are wrong. This album is not so political this time around. Barney wrote most of the lyrics, it is a shame you are not talking to him, he would go into depth with you.

Was making this album a release for you? When all was said and done, and things started to get better for you, did this album just fall into place? Did this album come together easily because you had all these frustrations you were trying to get out?

When we got rid of our old manager, and got involved with the new people we work with now, they liked the aspects of what **NAPALM DEATH** was all about. What made **NAPALM** popular in the first place. That encouraged us to go in that direction again. I think because of all the stuff that has happened to us, it stirred us on to make an aggressive record. We are hungry again. We have a lot to say. We have come full circle.

Does this clear the air of this subject? Will you go back to making the strong political statements of before?

I guess it depends on what angle Barney is coming from. I know in the past some of Barneys lyrics got pretty abstract, but that was because the music was becoming abstract also. Barney always tries to reinforce the points he feels strong about, so maybe some of the same topics will come up. Musically we are hungry again, so the next one will just be aggressive as this one.

You have reinvented your sound a couple times over the years. Grind core to death metal and back again. You had fused it. Do you think over the years you might have been looking for the right balance, and have you finally found it?

I think for *Fear, Emptiness, Despair* and *Inside The Torn Apart,* we went off on a weird experiment. I think at the time we were a bit disillusioned at the whole scene and tried to do something we thought was a bit different, and maybe more interesting. All five of us were listening to a lot of different types of music at that time. I think with this new one, we have come back to the familiar style, that we would not have been able to do if we did not do the experimental records. There is a nice mixture of styles on this album. This style feels comfortable for us. I think we are close to cracking it this time around!

BEHEMOTH

BY MARK MCCAULEY

BEHEMOTH ARE, IN MY OPINION, ONE OF POLAND'S MOST OVER-LOOKED BANDS. FOR MANY YEARS, THEY HAVE BEEN PUTTING OUT MATERIAL THAT SEEMS TO GO UNNOTICED. IF YOU WERE ASKED TO NAME ONE OF THEIR RELEASES, I BET YOU COULDN'T. TO DATE, THEY HAVE PUT OUT TWO DEMO \ E.P. 'S, TWO **MCD**'S, FOUR FULL LENGTH **CD**'S, AND A DOUBLE DISC RETROSPECTIVE COMPLETE WITH UNRELEASED RECORDINGS. FORTUNATELY, WITH THE RELEASE OF THELEMA 6, **BEHEMOTH** MAY FINALLY BECOME KNOWN TO THE MASSES. ONE OF THE ORIGINAL POLISH BLACK METAL BANDS, (AND ONE OF THE FEW REMAINING) THEY HAVE PROGRESSED IN STYLE OVER THE YEARS, YET STILL RETAIN THE FEELING OF THEIR ROOTS. NERGAL WAS KIND ENOUGH TO ANSWER A FEW QUESTIONS ON THE NEW DISC, NEW LABEL, AND A FEW THOUGHTS IN GENERAL.

Pit:* Thelema *6 feels much more structured and complete than* Satanica. *Was this due to more time in the studio or did you have longer time to compose and rehearse material?

Nergal: First of all, I believe we have progressed so much since the *Satanica* period. It's obvious that improvement influenced the new material in a more technically advanced way. We've grown up, become better instrumentalists, so it was kind of natural to explore this direction a bit more and find new keys to expression. But, you're also right that we had much more time in the studio to the last album. We were supplied with a bigger studio budget and finally, we could afford to enter one of Poland's best studios. This one has something to offer apart from those metal-oriented studios, believe me...

The US release has some interesting bonus tracks on it. Could you give some more details on these?

Yeah, you know, we tried our best throughout the years to get established on your market, but unfortunately, we didn't get a chance before the *Satanica* album. That one was released on Dwell, but nothing really serious happened. I had great expectations, but they didn't do much, though. When we decided to sign to Olympic, we knew that label has huge potential and is already experienced in promoting this kind of music. So, all in all we decided to give American fans something special and included 4 bonus songs. These are the following: "From The Pagan Vastland 2000", re-recorded song from the first album, "Malice"- a non album song, "Sathanas"- SARCOFAGO cover, and another cover tune from David Bowie "Hello Spaceboy".

BEHEMOTH's lineup and style over the years is constantly changing. Do you feel you have finally found a stable lineup and what would you say to those people who wish you would go back to the grim northern black metal of the* Sventivith *days?

Well, all I can say is that everything's changing...everything is moving constantly, so how can I stop this process? We grow older, change our minds, our habits, whatever...and so our music develops, goes into different forms. I know there are still some freaks who love our debut album, but it's always like this. There are always people who complain, and you can never satisfy everybody. The only thing I can say about our past, present and future, is that we always do what please us in the first place. We have to be loyal and sincere to ourselves first, and if people appreciate our music, it's great, if not...it's still ok.

Thelema 6 has obvious Crowley references. Are you influenced by the writings of Crowley and the teachings of the OTO?

In a way, yes. But I always say that I'm not an expert. I used to have long conversations about life, magic, philosophy or history with different people. And Kris, my partner in poetry on Behemoth albums is a very close friend of mine, he's deeply involved in OTO circles and studies Crowley's works. Basically it's him who inspired me with Alistair's magick system. But still I repeat, it's a great inspiration, though I wouldn't call myself a Crowley disciple or something. I just find some of his teachings highly inspiring...that's it.

I've noticed that you have not followed what started to become a trend in Poland ie naturalistic cultural metal. In fact, I don't think you have ever delved too deeply into this subject matter. Any reasons behind this?

I don't know what to say, well, as I told you, we try to keep on moving on the right track, it means we do what we feel like doing, not looking around and wasting our time on others.

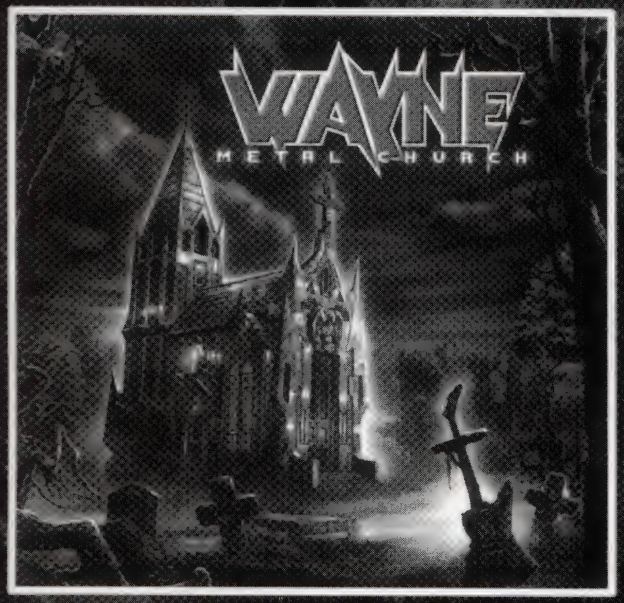
I'm sure there will be a tour to support* Thelema *6. Any plans for a US tour?

Yes, we've already toured Europe very extensively. We toured in support for MORBID ANGEL, than we did some exclusive polish dates as well as our first mini tour in Russia. Now we're playing some prestigious festivals across Europe; including Wacken, Metal Days, Mind over matter, Mystic Festival Metalfest, Brutal Assault etc. We also have an invitation to play a single show in Tel Aviv this fall. We'll see...Also, this autumn we're planning a headlining tour with Norwegians, CARPATHIAN FOREST, GEHENNA, and KHOLD. Then another polish tour with KRISIUN, and 11 dates with NILE in UK. In December we're playing 2 shows with KREATOR and CANNIBAL CORPSE. So, you see, we keep ourselves very busy. As for US plans, nothing's confirmed yet, but Olympic seems to be into this idea. They already had some offers, but let's be realistic. Until we're provided with certain documents and visas, we're not allowed to fly over. Let's wait and see...

In closing are there any comments you wish to make to the* BEHEMOTH *fans out there?

Yes, definitely we appreciate your dedication to **BEHEMOTH**. I know there are some really crazy motherfuckers who truly love this music. Thank You! Buy our new album as it surely delivers some high quality death, black metal and brings some fresh air to the genre...stay strong!

WAYNE



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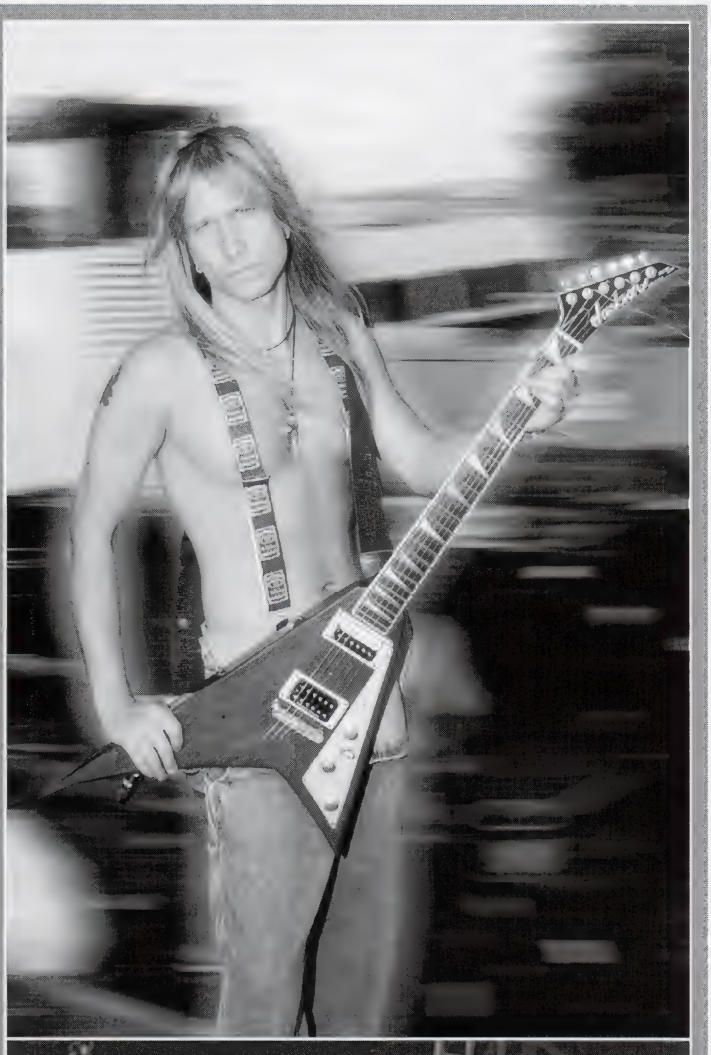

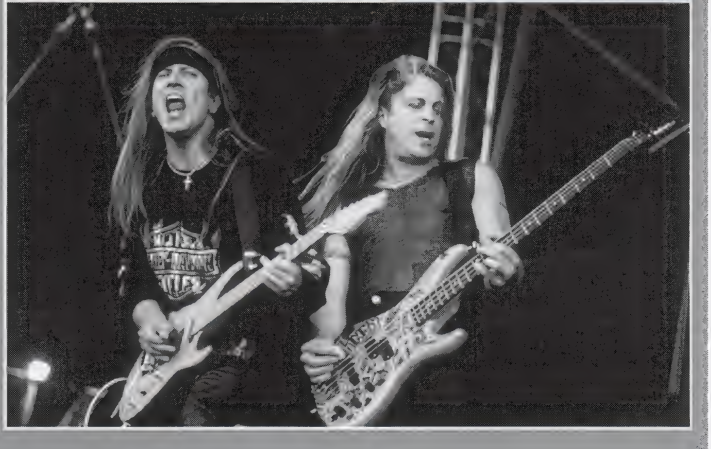

BY MICHA KITE PHOTOS BY FRANK WHITE

***Pit:This album is a lot heavier then the last and it kind of reminds me of* Streets.**

Chris Caffery: Yeah well, *Streets* was the first album where the band started their story telling approach to things and with the new album being more of a guitar oriented album, it's a natural progression off of the last couple of recordings. Its also a step backwards because Jon used to sing everything and the guitars kind of lead the way so I could see how there would be that association. We didn't know that Zak was going to be leaving the band until half way through the record. We had an idea, but with him being the main singer and taking time away with his family, it kind of shocked us when he left. Jon knew in the back of his mind that this was a possibility, so he really didn't know how he was going to approach this record. We had songs for Zak to sing and songs for Jon to sing, but it ended up with Jon singing everything. If anything, I think some of the songs ended up kicking more ass with Jon singing them because he is one of those people that has a heavy approach to things.

So was it a struggle going through mountains of audition tapes before you found vocalist Damond?

Oddly enough, we were looking at people that we where zeroing in on and two days before we finalized the auditions, the same person who introduced us to Zak introduced us to Damond. Jon brought him up to New York, he sang a few songs and we kept him there for a few days to work with him. The following week we asked him to join. He's a barrel of charisma and he's got a great voice. We definitely got lucky finding him at the time we did.

The story is based upon youth wandering around an old abandoned mental ward, why do you think people do these things when they know the outcome could be fatal?

I think that kind of goes along with what we try to do with our music. It's like there's always something more than meets the eye and when you go and do things your not supposed to that's when some of the more exciting things come out of life. That's what is appealing, you know that your not supposed to be there, but if you never look you'll never find out. It may be bad, it may be good, but if you don't look you'll never have anything to talk about.

NUCLEAR BLAST AMERICA

KREATOR

BY MICHA KITE

WITH MANY OF TODAY'S BLACK/DEATH METAL ACTS PILFERING THE CHARACTERISTICS AND TIMBRE OF YESTERDAY'S VANQUISHER'S, ITS ONLY OPPORTUNE THAT SAID HERO'S DUST OFF THEIR GAUNTLETS AND MARSHALL STACKS AND REPOSSESS THE ROYAL SEAT. FIRST IT WAS **SODOM**, SHORTLY AFTER **DESTRUCTION** FOLLOWED SUITE, AND ULTIMATELY THE BAND THAT INITIATED THE INSANITY **KREATOR** IS HOLED UP IN THE STUDIO CRAFTING VIOLENT REVOLUTION. IN THE INTERIM, THEY HAVE RELEASED PAST LIFE TRAUMA AN ASSEMBLY OF SCATHING WORK (SURMOUNTING THE SHODDY STYLISTIC CHANGE REPRESENTED IN THE 90'S) FROM THEIR REIGN AS GERMAN THRASH GODS.

The underground is ceaselessly shape shifting, but the one thing you can count on from the opinionated mass is prevalent cry of "give the people what they want!"

The new album is recorded and I'm going to get the final mix tomorrow. The record is called *Violent Revolution* and it's not a step backwards, but a record that contains old influences in a modern way. We've used the experience that we've gained over the experimental period used the elements of the past, and put it into the new millenium. We are also metal fans, and we talk to the fans a lot, but all of the albums we have done from *Coma of Souls* up until now I'm one hundred percent convinced about. At the time of recording those albums, we were very dedicated towards that kind of music, but then again as a band you can become influenced by what you have done in the past as long as you don't copy yourself and make it interesting. I think we have found that middle ground where we can really enjoy ourselves.

KREATOR was eminently the revolutionists of the 80's German movement. After the successful reappearance of their thrash metal siblings it's no surprise that the band would journey back down the often trodden road of endless pain.

DESTRUCTION's recent CD was pretty good and pretty well received. I'm really good friends with those guys and when they were talking about getting back together I started bugging them to do it. Their new record definitely has some great songs on it and it was an inspiration for us to pick up the old style again. In the meantime, we have released this collection of old songs and I'm not a fan of compilation albums, but I think this one was done nicely. You have a nice booklet and all of the songs were re-mastered, some bonus tracks are included, and it was done the way I would've done it. I also worked on it and puts some liner notes in there, a bit of the **KREATOR** history. I don't know if it was necessary to release another record like this, but for me it's an opportunity to talk about the new record (laughter). Not that I was against doing this record, but compilations always leave a strange taste in my mouth. Why not record a live record, you know, with new versions of the old songs but they (the label) never wanted that. At least it was put together by the fans. They were asked on the Internet what songs they wanted on this album and we added some of our favorites, so I guess it works out.a

The new song titles include "Second Awakening", "Re-conquering the Throne" and the title track "Violent Revolution". With this type of visage, there is conceptual vibe in the air.

The album has twelve or thirteen new songs and it's going to be released in September. There are a large variety of songs and it's going to be very extreme and very brutal. Lyrically, it is a concept and it's about how people are drowning in human mind and spirit. Drowning in society is basically how the individual dies, and about the struggle of how to get through this and the sufferance in life. It's very complex and you have to read the lyrics as they're all linked, it's very much linked to the German movie "The Metropolis". Also, you will noticed a change in my vocals. When we did *Renewal,* I was trying to come up with a deeper vocal style and I thought that I could never get back into the old style again. My voice sounded different and I wasn't in very good shape, I was trying to do different things, but looking back on it I'm really not happy with the sound. You know what it was? I was smoking too much pot at the time (Laughter). Wait until you hear the new album, it's a return to the old style with more volume and it's more convincing.

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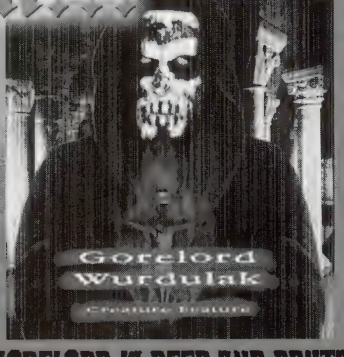

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NEBULA

BY MICHA KITE
PHOTO BY JENNIFER MCGEE

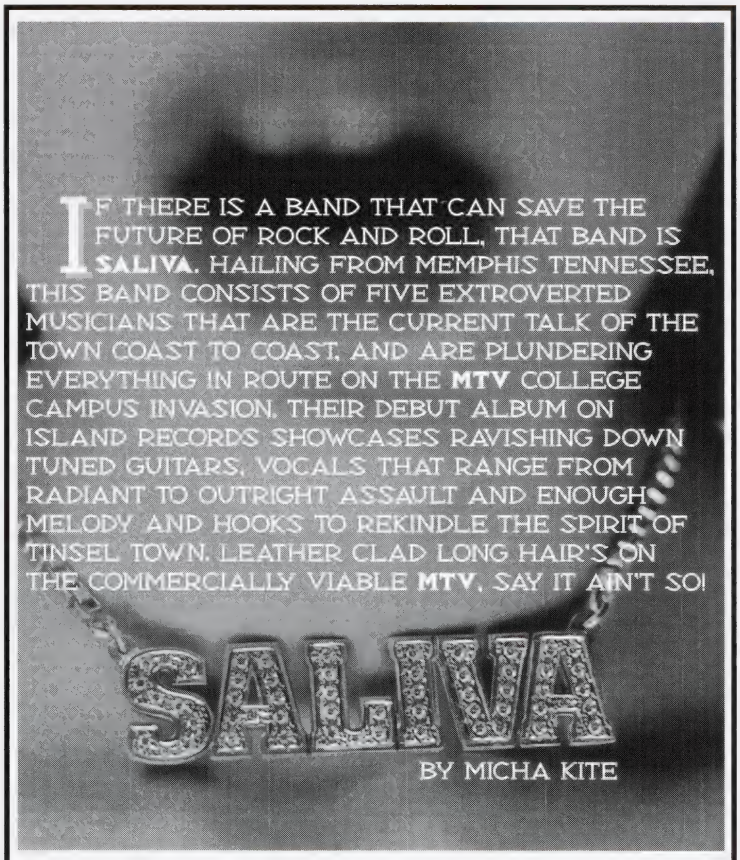
SUPERLATIVE, SUPERNATURAL, SUPERSONIC, SUPER GRASS MAYBE? WHATEVER YOU WANT TO CALL IT, WHAT IS DONE ON CHARGED IS DONE LOUD AND PROUD! COMBINING ELEMENTS OF **THE STOOGES**, **MC5**, **LED ZEPPELIN**'S III AND HOUSES OF THE HOLY, **NEBULA** TWIST INTO FORM A VORACIOUS STYLE OF GARAGE ROCK THAT IS AS INEXORABLE AS IT IS AMICABLE. DRUMMER RUBEN ROMANO BURNS THE FAT END OF THE BLUNT AS HE EXPLICATES THE **NEBULA** NUCLEUS. MAYBE THE TITLE SHOULD HAVE BEEN "SUPERCHARGED".

Never regressing,* NEBULA *transforms from each album into the next with a bright new outlook, not unlike the clusters of stars from which they're named after. "A song like "Do It now" is a pretty action packed song. We always liked the way that the song went and how it was recorded. The sequencing of the album is really important, we kind of wanted it to be fast and aggressive. We don't want to sound exactly the same every time cause that would get boring after awhile. So, every time we go in we try to push our own limits and become more diverse, even if it's for ourselves. We always try to take a couple of different approaches here and there and I think that's exactly what we have done."

The influence of LED ZEPPELIN is prodigious to rock and metal as a whole, but what* NEBULA *has done with these characteristics is cosmic. "I know that Jimmy Page was a pretty big influence to Eddie (guitars/vocals) and I think LED ZEPPELIN *III* was one of their greatest records. It's more of an acoustic record, but yet, it's powerful in a weird way. I think that's one of the main reasons why our records keep changing somewhat, because we're open to experiment with new instrumentation and we like to challenge ourselves to do something different every time around. At the same time its always a **NEBULA** record, I think we just wanted to open up the air a bit by adding more acoustic guitars. A friend of mine took a six month vacation in India and when he came back he needed cash and he wanted to sell his sitar that he bought when he was over there. At the same time we were thinking about it and the influences were there so, I bought it. I don't know what the hell I'm doing with it, but we messed around with the tuning so it equated with the guitars and I just went in (on "To The Center") and went for it. That's kind of how I have always taken my instrumentation, I haven't had formal training on anything. I mean I had a few months of formal training on the drums as a kid, but as far as the guitar or sitar goes, I just like the way it sounds and I just kind of winged it. But, yeah man...(laughter), ZEPPELIN kicks ass."

At the end of any great* NEBULA *show the crowd can be enthralled as Ruben lights his gong and sometimes his entire drum kit ablaze. "Actually, lately the whole thing has been getting set on fire. We got a guy who tours around with us and helps us out with that part of the show. When the gong gets set on fire people are like "oh there goes the explosion," but then we have been continuing on with it and catching the other stuff on fire as well. Its a fast evaporating fluid that we use and sometimes the concert promoters and the other bands freak out because they think we're going to torch the place. We have a good time with the pyro, you know, what kid doesn't (laughter)?"

SUB POP


IF THERE IS A BAND THAT CAN SAVE THE FUTURE OF ROCK AND ROLL, THAT BAND IS SALIVA. HAILING FROM MEMPHIS TENNESSEE, THIS BAND CONSISTS OF FIVE EXTROVERTED MUSICIANS THAT ARE THE CURRENT TALK OF THE TOWN COAST TO COAST, AND ARE PLUNDERING EVERYTHING IN ROUTE ON THE MTV COLLEGE CAMPUS INVASION. THEIR DEBUT ALBUM ON ISLAND RECORDS SHOWCASES RAVISHING DOWN TUNED GUITARS, VOCALS THAT RANGE FROM RADIANT TO OUTRIGHT ASSAULT AND ENOUGH MELODY AND HOOKS TO REKINDLE THE SPIRIT OF TINSEL TOWN. LEATHER CLAD LONG HAIR'S ON THE COMMERCIALLY VIABLE MTV, SAY IT AIN'T SO!
SALIVA
BY MICHA KITE

SALIVA's ringleader Josey Scott is a man with direction. Focused, he had a heavy hand in penning a majority of their debut *Every Six Seconds* "We all seem to write really well together and we all seem to know the sound that we like and are after and what really kicks our ass. We have always been on the same page as writers and I don't try and keep the band focused by being the predominant writer, I think its probably a help more than a hurt."

The lyrics on the bands next single "Click Click Boom" state that **SALIVA** is coming with a new style and its buck wild. Is this the musical messiah that we have awaited throughout the bullshit endured 90's? " I think it's an original sound and when people hear **SALIVA** they'll know its us. It's a melting pot of different styles that we grew up listening to, and, like I said, we play what we like to hear. Ever since I've been a kid I've been into singers that could sing really well with a lot of melody. Our lyrics are very personal and we put the lyrics to the album on the web site because we wanted people to check that out and see all that it has to offer. **SALIVA**net.com is a really interactive site and fans can ask us questions and a lot of them are commonly asked, but we pop up and answer them right there on the spot. Some of the lyrics are about whatever is going on in my life at the time and sometimes I like to challenge myself and write something in third person. Usually it's about the human condition and common subjects. We don't try and get too artsy and get out of the human condition realm because we want people to be able to identify with the situation in the song."

Even to the non-critic I think it's evident that the hits present themselves one after another on *Every Six Seconds* and the next few singles are obvious choices. "We're going to take 'Your Disease' as far as it will go and do some creative things with it, and we're definitely looking at 'Click Click Boom' as the second single. With this album you have to let the music do the talking and sit down with the album and give it a spin from front to back. Its an album you want to crank up from one end to the other, in the state of mind of your choice. I definitely think this album is all killer and no filler.

With a tremendous push from their label, radio and video, the world is moving at 100 miles per hour around Josey and the boys. "We love it, it's the nature of the beast and we want to jump on its back. It's all good to us and we like to stay busy. We've groomed ourselves for this moment for a long time and we certainly welcome it with open arms. We're just rock fans and we're as enthusiastic to play as the people who come to see us and I think honesty begets honesty and people will recognize that when they hear us. This album is definitely 'Your Disease' and we're going to do everything we can to spread it!"

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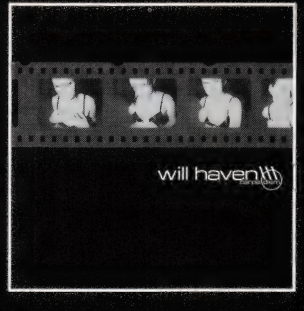

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GRAVELAND

BY KYLE SPANSWICK

ROBERT FUDALI DARKEN IS A MAN WHO NEEDS NO INTRODUCTION. AS A LEADER OF POLAND'S INFAMOUS **GRAVELAND**, HE HAS BEEN MORE THAN INFLUENTIAL ON TODAY'S RESURGENCE OF NATIONALISTIC, NEO PAGAN BLACK METAL. CREED OF IRON, **GRAVELAND**'S FIRST RELEASE SINCE THE DEPARTURE OF DRUMMER CAPRICORNUS, IS NOTHING SHORT OF A MASTERPIECE. NEVER BEING ONE TO HOLD BACK HIS THOUGHTS, DARKEN REVEALS HIS OPINION ON LINEUP CHANGES, HIS NEWEST RELEASES, AND THE STATE OF MIND BEHIND THE WARRIOR.

Pit: Let us first start with the dismissal of Capricornus on battery. What brought this decision about? Do you feel composing without aid has been more beneficial to your sound?

Rob Darken: Both Capricornus and I have strong characters. In the past we needed cooperation to achieve our goals, but today we are strong enough to create separate musical projects. We do not have to work together anymore. Capricornus in THOR'S HAMMER, does what he always wanted to do. Now he does not have to watch my opinions and ideas regarding **GRAVELAND**, and he is fine with such a situation. I think that even though we are not working together, our creativity in our separate musical projects has a positive influence on us. We play different kinds of music, but, our ideas and political convictions are very similar. There is no competition between us because there is no need for it. Our creativity and our political convictions create a specific atmosphere, strength, and perfection we are proud of. We are glad that our bands are not a part of the commercial music industry. We do not care if we are accused of right wing political convictions either. We play what we feel and say what we think.

Creed of Iron *was inspired by the workings of Ron McVan, can you expand on this?*

According to my convictions, the role of a warrior is the most important thing in each man's life. His art of war and physical fitness connected with wisdom. *Creed Of Iron* is a cannon of rules, beliefs, and ideas, which is based on native pagan beliefs, traditions, culture, and philosophy of the white man to achieve this perfection. I have always admired Wotansvolk beliefs and philosophy. I have always tried to instill these ideas in Poland, where native reglions of our forefathers is coming back. Thanks to that, neo pagan movements in Poland did not take the form of New Age hippie movements (as has happened in Western Europe), and now follow the creed of iron. Maybe some people will be surprised at what I am saying, but it is a fact that my creativity and my thought have an influence on the way of experiencing and creating neo paganisim in Poland. Wotansvolk is not the only source of inspiration for *Creed Of Iron*. I take part in many warrior fight shows such as Viking Festival on Wolin Island or Battle of Cedynia. My experience from the fights also had a strong influence on me, spiritual experiences, images, the heat of battle, and the brutal reality of the fights. All these things are written in memory and have a strong influence on my creativity.

The polish black metal underground has been steeped in infamy since it's first dawning. How do you see the future of black metal in Poland with the Government growing ever harsher?

In Poland, freedom of speech is, apparently, just an idea. The right to freedom of speech and religion is broken by the government. For example, the Catholic Church, in cooperation with the authorities, fights against all smaller religious movements. All these small religious movements are called sects and are shown as a public enemy. The Church uses all known propaganda and manipulates mass media. Some time ago, one could see in my city, some groups of Hare Krishna believers, but they disappeared. Now, they are only active in the underground. Of course, the Church attacks all neo Pagan movements. Under pressure from the Church, the authorities created special departments to investigate and fight against neo Pagan movements and Satanist groups. It caused huge confusion within the black metal scene here. So, this special department collects information about all suspected people. If you wear black clothes, play in an ideological band, or spread politically incorrect ideas, you are a suspect. Sometimes the investigations take almost funny and absurd forms. For example, we are observed by some hidden people who record our meetings on VHS cameras! We have to meet with the State Security Bureau officers from time to time and talk to them about what we are doing. Very often, these officers will make a call to one band, pretending they are a member of another band. The only way to deal with this shit is to just get used to it. I do not know if the Polish scene will gain or lose because of it.

> "OUR CREATIVITY AND OUR POLITICAL CONVICTIONS CREATE A SPECIFIC ATMOSPHERE, STRENGTH, AND PERFECTION WE ARE PROUD OF."

What are your thoughts on Hendrik Moebus's pending extradition from the U.S. back to Germany where he shall surely be incarcerated once again?

Germany are a country very sensitive to the anti Semitism issue. In general, Germans are taught to adhere to the Holocaust issue as if it was some religious cult! It is stupid and funny. JFN's political talks caused huge confusion among German civil servants so, hunting for JFN started. They were also looking for him in Poland. In the beginning, German police and Interpol were looking for JFN in Poland. Artur of Wolftower Productions is the main victim of this hunting. The special service officers searched his flat and confiscated some CD's and magazines. At the same time, they scared Artur's parents by telling them that their son was hanging around with a German killer of two kids. These officers even claimed that they saw Artur with JFN two days before! Doggedness of hunting for JFN is a proof of the high stage of indoctrination of German society with Holocaust ideology propaganda. It also shows how powerful are the Jewish organizations fighting against the White Man's values and traditions!! It is a deep tragedy of a nation living under the yoke of false ideology and values. In such countries, ideas such as freedom of speech and religion are used by the ruling elite for it's own gain. The JFN issue is proof of falsehood and corruption under cover of democracy.

GRAVELAND *recently released the split with HONOR, a band that in philosophy and ideology is in one the same, yet musically a bit further removed. A band with a typically non-traditional black metal sound teaming up with a band of your nature is not commonly heard of. What brought this unique collaboration about?*

During the winter of 1999 / 2000, I recorded material for the split CD with the leading Polish skinhead band, HONOR. This split, *Raiders Of Revenge*, is released by Resistance Records. It was not my idea, but when HONOR proposed to me to release such a split, I agreed because we have similar ideas and aims so, why not? It is a good reason for unification and bringing together the black metal and skinhead underground. More and more people from the black metal underground support heathenish native traditions and beliefs of the White Man. The same is happening with the skinhead underground. So, why not support each other and cooperate? Thinking and progressive black metal and skinhead music fans will understand what we want to say. I think that this split is the event of the year. I am sure that many left wing scoundrels and others who are against us will be surprised. The times when metal music fans and skinheads were enemies are in the past now, new times are coming. It requires cooperation in the fight against the enemies of our folk. Such a situation also deters posers from Black metal. Of course, the police and State Security Bureau are already interested in this split.

Not unlike* Immortal Pride, Creed of Iron *not only captures an undying pagan aura, but one that is epic and anthem in sound. Do you feel this reflects your true essence more so then the more grim funeralistic, Transylvanian sound of the earlier releases?

Black metal and it's ideology had a huge influence for older **GRAVELAND.** Covering my creativity with darkness and the mist of mystery is a cult thing for this kind of music. Also, Karcharoth and Capricornus's attitude toward Satanism had an influence on what we were playing at the time. Together we strived for uncompromising revolt against all common norms and authority. We fought against Christianity with special virulence. At the time black metal was a cult, Black Metal united young people, showed the ways to walk against all that we hate. Together, with gaining new experiences and knowledge, knowing ancient religions and beliefs. I was building my identity, new values replaced old ones. Today **GRAVELAND** is a different band then it used to be in the past. Of course, I do not have a negative attitude toward the beginnings of my band. I think that thanks to those experiences I am who I am now. In ancient beliefs, I found strength and wisdom that let me fight against falsehood and depravity.

"White Beasts of Wotan" seems to be the climax of the album. The Aryan warlike lyrical content seems to reflect strife that not only applies to the battlefields of ancient times, but also to that of today. From where did you draw the inspiration for this piece?

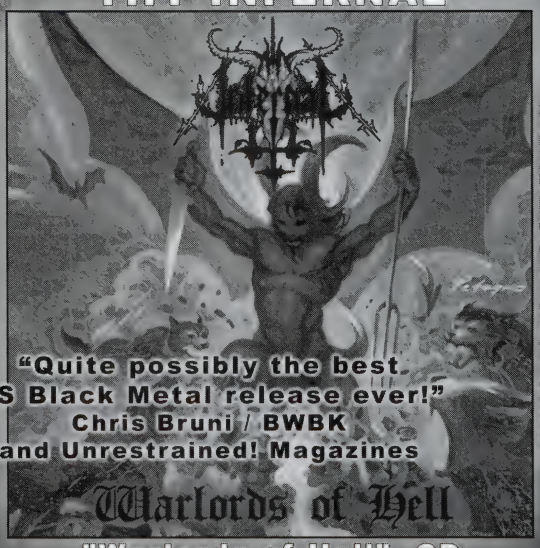
In such songs, I let my anger take revenge. I let hatred, accumulated in my soul, sound with a roar of fury. It is a cry of revolt and resistance against the falsehood and vanity surrounding us. It is a confession if my identity and values that I respect. I believe in some values, respect them, and try to live according to them. These values do not let me stay inactive and watch my folk being destroyed. Each man who considers himself a pagan should fight for his identity, culture, and traditions, which create us. Each pagan should fight for the surviving of our world; so the blood spilled by our forefathers is not forgotten and their efforts wasted. Their blood still runs within our veins. Their spirit is still among us. Awareness of these bonds makes us supermen, someone more than miserable, dazed, and an enslaved superficial individual who lives only to be a slave. Slaves of politicians, masters of propaganda, and of his own weakness. My music is a weapon, and with this weapon I fight my enemy who hides under a cover of democracy. My enemy's weapon is negrosemitisation, ideology of the Holocaust, political correctness, and Christian values. I still raise my sword ready to fight!

What shall bring you satisfaction upon your dying day? Shall we ever see the final glories of your ancient war, your cause?

My fight gives me satisfaction. It lets me get away from all the empty, shallow, and unimportant bands in the commercial music industry. I despise liars and posers! Will the fights I wage bring me to victory? Victory is still far away, but I do everything to get closer to it because, it is in a sense, my life. To live with self respect, one needs an aim in his life. One must have something to fight for because it makes us supermen. Fortunately there are people around me, thanks to whom, I do not feel alone in my fight. For the authorities, they are public enemy no. 1!

VINNUM DEI SATANAS

THY INFERNAL



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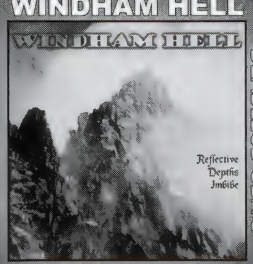

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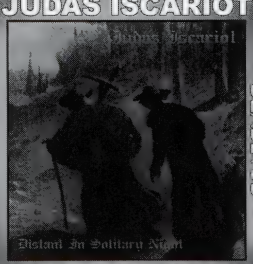

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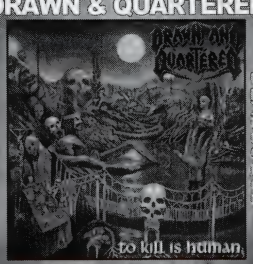

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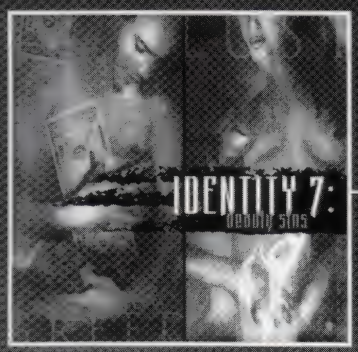

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KRISIUN

BY MARK MCCAULEY

PHOTO BY ERIC DE HAAS

BRAZILIAN DEATH METAL LEGENDS, **KRISIUN**, NEED NO INTRODUCTION. AFTER OVER TEN YEARS IN EXISTENCE AND FIVE CD'S, THEY HAVE BECOME LEGENDS IN THE UNDERGROUND. ANYONE WHO HAS EVER CAUGHT THEM LIVE CAN ATTEST TO THE SHEER BRUTALITY AND MUSICIANSHIP OF THIS TRIO. WITH A NEW CD, AGELESS VENOMOUS, ABOUT TO BE UNVEILED AND A NEW TOUR BEING UNLEASHED UPON THE WORLD, GUITARIST MOYSES KOLESNE TALKS ABOUT THEIR NEW CD, TOURING, AND THE LONG AWAITED RE ISSUES OF THEIR OLDER WORK.

***Pit: You seem to be constantly touring, when did you find the time to record* Ageless Venomous?**

Moyses Kolesne: Oh yeah, we did a lot of touring. Last year we did more than 155 shows and played all over Europe, North America, and South America. We had written a lot of songs during the tour so, when we finished the tour and got home, we just started to practice and jamming on some things. It just came natural so, we decided to record an album because we had a bunch of new songs done.

You co produced this and I noticed it's more brutal than* Conquerors*...,do you think you got the sound you wanted?

We learned from *Conquerors*... when we recorded with Erik Rutan, how to go into the studio and get our own sound. This time we were more free, we could flow more into this music than before because, once you have a producer, you follow so much of what he says as far as concerning the music or sound or whatever. We are more **KRISIUN** on this album because we decided about everything ourselves. The producer that was there is our sound guy so, he just helped us to get the right sound but as far as the music, we did everything. We learned a lot from Erik and I think he did a good job with *Conquerors*..., but now we are older, we've toured a lot, we have four albums so it was the right time to go into the studio alone and come up with this album.

The acoustic guitar on "Diableros" is amazing! Why did you decide to include a brutal acoustic piece as opposed to an electric one?

Just because we are trying to do something different, you know? Like, not sounding the same like death metal is doing nowadays. We tried doing an acoustic thing, but not sounding melodic or too harmonic or whatever, but that kept the feeling of the band. We're into that acoustic part, actually. I'm pretty much influenced by Indian scales, some Asian stuff, and exotic modes of the guitar. It sounds better when you are doing it acoustically than on an electric guitar because, the acoustic is more loud, more real playing. You don't have as many tricks, pedals, or a really smooth neck to play, you know, a lot of things for us we could do acoustically. Do something extreme and people listen and they know it's original and not something we ripped off.

Century Media is re issuing* Black Force Domain *and* Apocalyptic Revelations *with new layouts and bonus tracks. What will these be?

It's gonna be some older recordings we did here in some studios in Brazil, some SLAYER, SODOM, KREATOR, MORBID ANGEL, and some old songs we had recorded. We decided to include some bonus tracks because we had already sold a lot of the imported versions. It should be different for some people if they decide to get some of the old records we have and get some bonus tracks and new layouts and photos. I think it's really good because, now for the American market, it's easier and cheaper to find these records. At the same time, our new album is coming out so, people can know what we were in the past and what we are right now. They are really old albums, *Black Force Domain* we recorded at the end of 1994 and it's really extreme and really fast, kind of a different death metal for that time. I think it's really cool.

***Any plans for re issuing* Unmerciful Order?**

More or less, you know, because we really don't like that album's quality. *Unmerciful Order* is a compliation from our two old demo tapes that we recorded in just two days. It really is demo sounding quality. Maybe in the future after *Ageless Venomous* comes out we could put that as a bonus track to some album, but not at this time. We prefer to release a new album then later release that old demo tape someplace.

You're set to begin a US tour with IMMOLATION, how long will that last?

It'll be 22 shows and will be a really good tour. IMMOLATION is a great band and we're going to headline, with a new album out, so, I hope it will be a good tour. We might be touring with THE HAUNTED in October and maybe in September with SIX FEET UNDER and DIMMU BORGIR. I'm not quite sure about that, but we'll see what happens. We have a full schedule in Europe after that, right up until the end of the year. We might come back to Brazil sometime in January.

CENTURY MEDIA

WITH A TRACK RECORD LIKE **ABIGOR**'S, RELEASING A NEW ALBUM (NUMBER NINE IN FACT) IS ALWAYS GOING TO BE TRIAL BY FIRE. BUT, NEVER ONES TO ACCEDE WITH THE CURRENT LE DERNIER CRI, **ABIGOR** STYLISTICALLY STICK TO THEIR SATANIC SYMPOSIUM LIKE TRUE GUARDIANS OF THE DARK WAYS. FOUNDING MEMBER PETER K. DENOUNCES ALL THAT IS PURE, AND NOTHING STANDS IN HIS WAY (NOT EVEN SCRUPULOUS LINEUP CHANGES) TOWARDS UNDIMINISHED MALFEASANCE. LIKE WOLVES AMONG SHEEP INDEED...

BY MICHA KITE

ABIGOR

Pit: While this album has its blasting moments, I found it to be more inspired by the traditional sounds of thrash/death metal, and instead of blasting all the time, the band slows things down to suck the listener in.

Peter K: That depends on each listener and how he/she judge our new record. Personally, I think *Satanized* is very various and traditional as well. It mixes the typical elements of **ABIGOR** with some new influences and elements. Anyway, I really don't care if people like the album or not, but in my opinion it's our most matured and even strangest album yet, simply something different compared to our previous records, but still typical **ABIGOR**.

The title* Satanized: A Journey Through Cosmic Infinity *references Satan and the cosmos in the same breath. How do the two relate?

If you're familiar with Occult studies, you know how important it is to work at the right place, at the right time. It's said that each Atom of our body bears a part of a star, however *Satanized* is a hymn of the possessed with an extraterrestrial influence that mixes the new and the old, the everlasting might of Satan and the technology of the future...

Lyrically where are you coming from?

I'm still inspired by the typical topics and everything that deals with Occultism, and I'm especially focused on the underworld. On *Satanized,* I tried to combine personal experiences with my studies over the last few years, my visions, wishes of a time to come, the end of mankind and the birth of a biomechanical Antichrist; things like that

It is noted that* ABIGOR *will never stagnate, how is it that you stay inspired to create something fresh and unique with each release?

I don't know, nor really care. It comes along when I play, but I don't have some kind of never ending source of inspiration.

There are many side projects (or have been) surrounding* ABIGOR*, why not just incorporate all of this creativity into one band, thus making* ABIGOR *more diverse?

I guess because **ABIGOR** would sound like a mix of THE KOVENANT, DARKTHRONE, the new DODHEIMSGARD and whomever else. That's not what we strive for because **ABIGOR** should represent black metal, strictly defined!

Can you touch on the rumor of one of the members of* ABIGOR *becoming an ax murderer or a killer?

A few months ago some e-mail crossed the web like a fire and everyone blamed me for murder. It said that I killed a friend and a priest with an axe. Anyway, it was a lie, I guess some Austrian "friends" like to try and harm us, but so far they haven't brought us down. It was better promotion than anything else. More people will check out *Satanized* and face the demon unchained!

it is you who must prepare...

AVERSE SEFIRA

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SLIPKNOT

"THIS RECORD IS GOING TO WEED OUT THE WEAK".

BY ELAINE RAWLINGS
PHOTO BY FRANK WHITE

IT'S ACTUALLY QUITE AMAZING HOW FAR **SLIPKNOT** HAS COME IN SUCH A SMALL AMOUNT OF TIME. GOING FROM A LITTLE KNOWN BAND FROM IOWA TO ONE OF THE BIGGEST METAL ACTS TODAY, IN ABOUT TWO YEARS TIME. THEIR LATEST EFFORT, IOWA, IS BEING HAILED AS ONE OF THE MOST ANTICIPATED ALBUMS TO BE RELEASED IN 2001. FINALLY, THERE IS A BAND WHO, WHILE SELLING A MILLION PLUS ALBUMS, ARE UNAFRAID TO PROCLAIM THE FACT THAT THEY ARE A METAL BAND. PIT TALKED WITH GUITARISTS #4 AND #8 (JIM ROOT AND MICK THOMPSON, RESPECTIVELY) WHILE THEY WERE ON THE OZZFEST 2001 TOUR.

Pit: What kind of equipment is in your arsenal?

Jim Root: Right now I'm using PRS Guitars which are custom built for me, and as far as amps, I'm using a Boogie DC 10 and a 5150 that I'm running together into custom built Boogie cabinets.

Mick Thompson: GHT Pitbull Ultra lead amps, I have three of those. GHT cabs and my old Carvin ones. Custom Audio Electronics, a 4x4 switcher. I got a bunch of Bradshaw stuff in my rack to switch all my heads around. A Boss GX 700 rack / processor and a full array of custom BC Rich guitars.

Do you prefer to use a lot of effects?

MT: I'm the only one who uses them. I only use effects when it's very distinct. What you hear 99% of the time is just straight up tube gain. I don't like compression or reverb or any of that kind of shit. I only use my effects for texture or for specific parts. That's the funny thing, I'm not a fan of effects

Pit: Have you been receiving endorsements from those companies?

JR: Yes, Mesa Boogie is hooking me up and PRS and Peavey is also hooking me up. I'm still experimenting with amplifiers, I haven't really found the right sound. I try to match it as closely as what's on the record as I can get.

Did you do anything different with your sound on the new record as opposed to the last one?

JR: Yes, we ended up running an old modified Laney tube series head with one of the original 5150 and it ended up sounding pretty good so, that's what I'm trying to get close to without having to use old modified heads that fall apart.

How did you get started playing in the first place?

JR: I've always wanted to play guitar, ever since I can remember. Listening to my parents records, just being around music my whole life. By the time I was 14 I got my first guitar and just did my thing.

Is there anyone who has really influenced you?

JR: I am influenced by everyone from Ritchie Blackmore to Randy Rhoads, old school rock. Then I started getting into like, Gary Holt (EXODUS) and Scott Ian, shit like that. I'm influenced by all different kind of guitar players, musicians.

MT: Hendrix, I was a huge Hendrix freak at like, six or seven years old.

Would you rather do more riff oriented music as opposed to lead work?

JR: It's not that big of a deal to me. I spend a lot of time practicing, learning modes and scales, doing solo work. I'm more for the song and for the music as far as the music goes. It used to be all about solos, but I think that to put away a part of the song for solos is just ridiculous.

MT: Lead work is what I do mostly, but not with **SLIPKNOT**. My whole life, when I sit and play, is neo classical shredder stuff.

Are you self taught?

JR: For the most part. I took lessons for about a year, but they weren't showing me anything I couldn't figure out for my self. I think that's the best way for anyone to do it. If they're really into it and they're really obsessed with the guitar, for them to spend time with it on their own and experiment with it. I think those are the people who can really find their niche in the guitar playing world. If you go to lessons they tell you put your finger here or play that scale and I think a lot of kids get bored with that. If they can expand on it, that's where the creativity comes through.

MT: I would basically sit down and figure out tapes. I taught guitar for a while and that's what I would tell my students. Like, I can teach you theory, I learned theory when I was probably twenty or twenty - one, that's when I started to figure it out. Accidentally, I knew all these patterns and I knew how to stay in key with chord progressions. I just didn't know why everything worked. I'd been shown some modes and different things, I took lessons for about six months. I didn't have any real perspective like, here's a minor scale, well like, what the fuck? why? It's so simple. I oughta write a book that actually puts it into real terms so people can play, so they can understand it, because it's so simple. Once you've got the mechanics and you've developed an ear, which can be taught, which is what I told my students, "Look, do the stuff I give you but, do your own stuff too." You've got to develop your ear. That's the most important thing I have, I think it's the most important thing any musician has.

What is your response to people who accuse you of not being "metal"?

MT: I know that there's a lot of the alleged "hard" kids out there, think that we're some kind of trendy band. Lots of them which read your magazine and I've been reading it too, for years. Just because a lot of thirteen year old wear our shirts, doesn't change what we do. It's not my fault that we sold a lot of records. The main thing is that I retain my integrity and when you hear the new record there will be no question. It's much faster, we have blast beats and grind riffs for the choruses. This record is going to weed out the weak. If you're a real **SLIPKNOT** fan then you're going to be so happy when you hear it, and if you're a fair weather fan, you'll be on to some other band in a couple of months or a year anyway.

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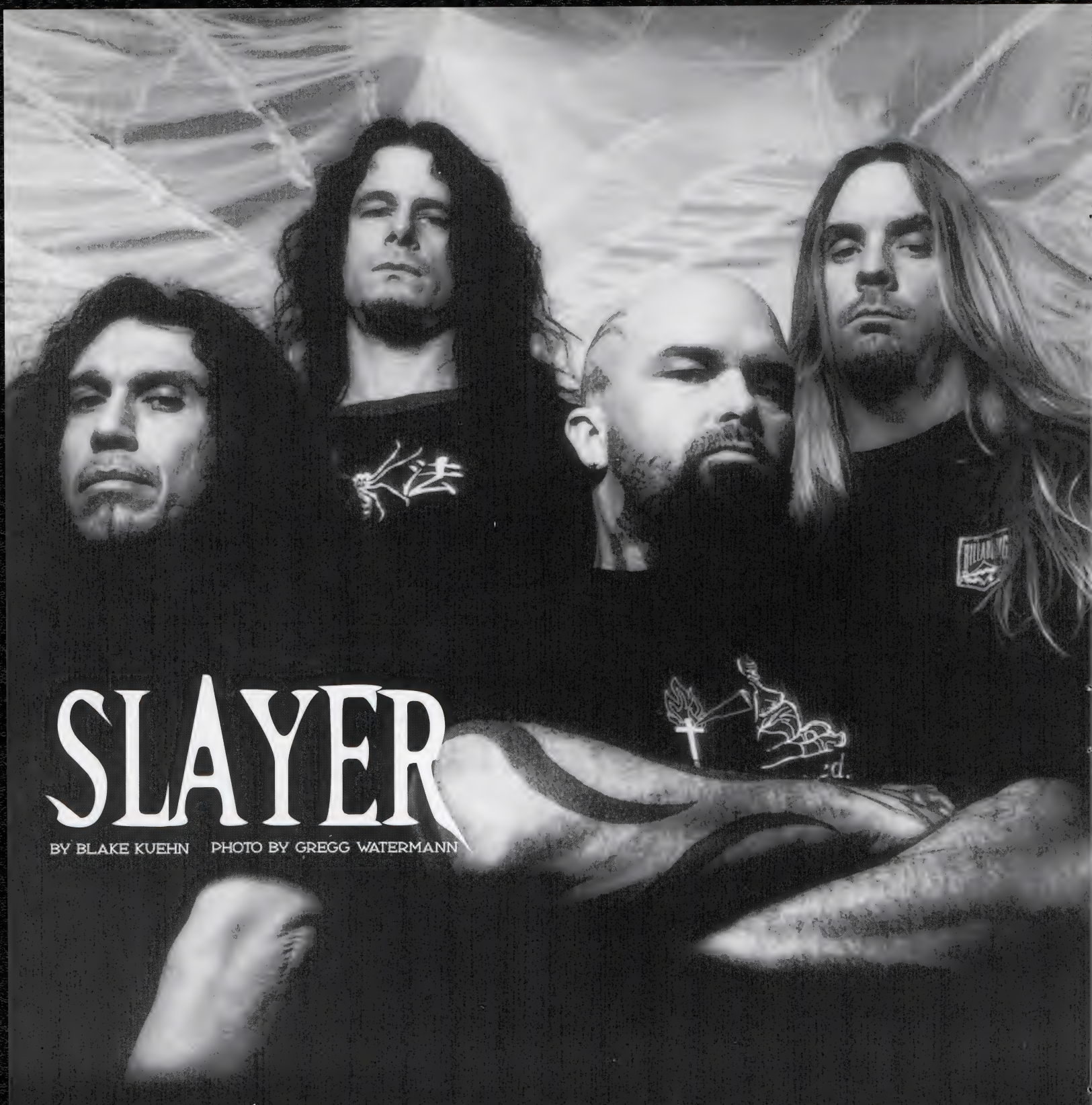

SLAYER

BY BLAKE KUEHN PHOTO BY GREGG WATERMANN

AT THE TIME THIS INTERVIEW WAS CONDUCTED, NOW A FEW MONTHS AGO, **SLAYER**'S LATEST ALBUM GOD HATES US ALL WAS PRETTY MUCH SUPPOSED TO BE ON THE SHELVES, IN YOUR CAR, AND ON YOUR PORTABLE MP3 PLAYERS. OH WAIT, THAT'S JUST ME. NOW IT'S BEEN PUSHED BACK TO SEPTEMBER 11TH OR SO THEY SAY. SO, RATHER THAN BORE YOU WITH THE HUMDRUM BIO STUFF, BECAUSE YOU'RE THE DEDICATED PIT MAGAZINE READER AND ALREADY KNOW ALL YOU NEED TO KNOW ABOUT HELL'S FINEST HARBINGERS OF THE HORRIFYING, I'M GOING TURN THE REIGNS (NO PUN) OVER TO THE ALMIGHTY TOM ARAYA AND LET HIM FILL YOU IN ON WHAT'S UP.

PIT: What's new in the SLAYER camp?

Tom Araya: We just finished up the new record. It's done and we should have something for you to listen to here.

You have been somewhat laying low it seems for a bit. We're you on a hiatus?

We didn't take a three-year break. When *Diabolus In Musica* came out, we did a tour of the States, we did a tour of Europe and then came home. We started working on stuff and then we got an offer to do a WWF tune – "War Zone" and then we did "Bloodline" for the Dracula 2000 soundtrack. Prior to that we did "Here Comes The Pain" and "Hand Of Doom" for the BLACK SABBATH tribute album. Then we continued writing and then the Tattoo The Earth Tour came up. It was good offer and it was a new thing so, it was all about experience.

Was Rick Rubin as involved with this project like previous efforts?

No, Matt Hyde did, who also produced "Bloodline" for us. We worked with Rubin but it was more on a supervisory level. [Starting with *Reign In Blood*] he cleaned up and established the "**SLAYER** sound" – that very raw sound, very minimal. Anything we do in the studio, if we can't do it live, we're not going to do it. The only tape we run is an intro tape.

Did everyone have a hand in the writing?

Every record has someone who's a dominating force in that record because the other ones for some reason aren't jiving with coming up with shit. Like on this one, I had stuff written but this is a democratic band. If it doesn't get used, it doesn't get used period. Kerry wrote a lot of the stuff. Jeff wrote two songs, lyrically, for this album and Kerry wrote the rest. This time around, Kerry obviously had more inner turmoil and came up with a lot of good shit.

Is there a certain thematic angle to the new album?

(Laughs) Yeah, hate. Hate is the running theme throughout all the songs it seems. The title, *God Hates Us All*, is right in line with the other **SLAYER** albums. The label was like, "do you guys really believe this?" There's a little truth in everything we write, as far as religion goes. My parents still go to church and some of my family members go to church, but I don't.

I noticed that the album doesn't have "mommy and daddy didn't hug me enough" crap that's hugely popular these days.

Yeah, these new songs aren't like that. I've had to sing them several million times to get the right takes. For the tour, we're going to try to play what we consider the "hit songs" because that's the audience we're expecting. We're going to put together the songs that will be a little more recognizable. We've only got fifty minutes. We'll do three short little sets where I'll talk in the very beginning and two other times. To me the show just moves quicker with high energy when you mumble a few words and then you play five songs, mumble a few words, and play ten songs in a row. We're trying to generate ideas for our stage set right now so that it's memorable.

Am I mistaken or is "7 Faces" a commentary on the Seven Deadly Sins?

You got it right. "I look in the mirror, I see 7 faces and they look a lot like me." That's one of Kerry's songs that when I saw the lyrics, I was blown away. "Cast Down" is another great one.

Has SLAYER progressed musically? Or more specifically, what do you do when the music gets that "not so fresh feeling"?

(Laughs) Damn, can you repeat that question? I'll get you this time around. We have progressed. We've progressed as songwriters, but it's more of a maturing if anything. Lyrically, I think we've matured quite a bit. Musically, I think we have too. You come to the realization that music doesn't have to be complex. It can be simple and still give you the illusion that it's complex. To me, that's how we've grown in that fashion. In a sense, it's become more acceptable. I think we've gained acceptance and it's a broader acceptance now. We've got this tour we're going to do with PANTERA which we hope will definitely be an eye opener for a lot of kids who've never had the chance to see **SLAYER**. There's a whole new crop of kids out there. The last record we released was three years ago, right?

Do you think we're witnessing another commercial renaissance for metal?

In a way, yes. When the media starts printing that there's a resurgence of metal, what happens? People believe it so they go out and start buying metal albums. [So they think] they've created this big resurgence of metal. The media creates these things and sometimes it'll catch and sometimes it won't. Like you said, **SLAYER**'s like a snake that slithers on through life. We get on top of the game and sometimes we crawl under it, but we're always there slithering through life.

Have y'all reached the top of the mountain?

I don't think we've ever really gotten off. I think we're still there. In our own way, we're still at the top. You hear a lot of the stuff out there today – the heaviness of music. The heaviness wasn't there until we came around – the same with METALLICA, ANTHRAX, EXODUS and us. I think we've had a big impact on the sound. We took music and made it really heavy and I think it's affected a lot of music from then on.

AS THE LATE IAN STUART ONCE ASKED, "WHAT PRICE FREEDOM, WHAT AM I ALLOWED TO SAY?", SUCH IS THE CASE OF HENDRIK MOBUS. AS ONE HALF OF THE GERMAN TYRANTS, **ABSURD**, HENDRIK MADE A NAME FOR HIMSELF IN THE METAL UNDERGROUND. WITH HIS NOW DEFUNCT LABEL, DARKER THAN BLACK, HE FURTHER PROMOTED QUALITY UNDERGROUND BLACK METAL. NOW ALL THAT HAS GONE. FREEDOM OF SPEECH IS A RIGHT WE ALL SHARE HERE IN AMERICA, UNFORTUNATELY THAT IS NOT SO EVERYWHERE, WHILE ON A SIGHTSEEING TOUR OF AMERICA, HENDRIK, A FORMER CITIZEN OF OPPRESSED EAST GERMANY, WAS ARRESTED FOR SPEAKING HIS MIND AND VOICING HIS VIEWS. IN THE MEANTIME, **ABSURD** HAS CONTINUED ON, USING VARIOUS SESSION DRUMMERS AND RELEASED A BRILLIANT NEW DISC ENTITLED WEREWOLFTHRON.

BY MARK MCCAULEY

Pit: What is the status of your band, ABSURD, now that you are incarcerated, and what are your plans musically, pending the courts ruling?

Hendrik Mobus: My role in **ABSURD** wasn't ever so vital as to disable the band upon my departure from Germany in late 1999. Even without my contribution, Sebastian "DMD" Schauseil managed to keep the band well on track. Since he's doing vocals, guitars, and bass altogether; he just appointed session musicians for everything else and recorded the new album *Werwolfthron* some time ago. My own plans at the moment deal entirely with my petition for political asylum in the USA. If I succeed with that petition, I'll certainly return to the music business. Otherwise my future doesn't sound too good, in more ways than one!

I heard there was supposed to be a new ABSURD disc comprised of material recorded during the Facta Loquuntur sessions. Any news of when this will be out?

DMD composed plenty of songs in between 1994 and 1996, many of which were designated for the *Facta Loquuntur* album. For a multitude of reasons, however, we never recorded the whole lot of them. So, the songs on the new album *Werwolfthron* do actually date back to that period, although they were all recorded quite recently as a matter of course. *Werwolfthron* is now out on CD, released via the German HAGAL Records (http://www.hagal-records.de/). **ABSURD** related merchandise is available from Hakenkruez Records and Vinlandwinds Records (www.hakenkreuz88.cjb.net, www.vinlandwinds.com).

What are you officially charged with?

In the US? With nothing at all! They say I overstayed my tourist visa, but so what? That's not a crime, and I'm not involved with criminal proceedings either. The German thought police, however, charged me with multiple speech crimes. That's the very issue of my bid for political asylum, of course. The German thought police intends to drag me through the further kangaroo courts for alleged offenses which are constitutionally protected actions in the US.

Have you received much support from the public? Are you still in contact with the other members of ABSURD? Has your family been supportive through all of this?

Yes, I think so. I have received tremendous support from many people so far, regardless of their own musical tastes. My case is not about black metal in particular, it's about freedom of speech in general. Many people can relate to my case because, once you have censorship of a certain sort of speech, you'll soon have censorship of any sort of speech. Americans ought to be mindful of their great liberties! If you want to learn more of my case find me at www.hendrikMobus.com. Aside from that, keep in mind that the right to free speech is a duty to be exercised, not taken for granted! Wotan mit uns!

Update: On July 29, without prior warning or notification to family, friends, or even to his attorney, Hendrik Mobus was deported to Germany. He was not given the chance to appeal to the Federal court or the U.S. supreme court. While his future in the FRG appears to be bleak, we can only hope that they might be more reasonable than the authorities over here.

BURIAL

By Jon "K" Konjoyan

Westfield, Massachusetts' **BURIAL** is a casebook study in how a band comes together, makes music, plays shows, gets signed, and gets written about in magazines like Pit. In a sense, **BURIAL** could almost be any band from any city, USA. (Maybe even your own band or one you know.) What separates the men from the boys is talent, dedication, follow-through and, of course, a little luck. Before being signed to Lost Disciple Records, before they released the brutal *Enlightened With Pain*, (their current CD), or before there was a "www.**BURIAL**666.com" website, **BURIAL** consisted of guitarists Mark Rogalski and Nick Lecrenski, and drummer Jaime Sullivan. They were three rabid death metal fans who wanted to inject new life into the Massachusetts scene, circa 1995. Local bands like SCATTERED REMNANTS and EXHUMED (not to be confused with the CA band) inspired them.

After recruiting a vocalist and a bass player, **BURIAL** began playing local shows and started to develop a following. Despite problems and line-up changes (current singer Devin Doherty replaced Don Marhefka when the latter moved to California to join EVILUTION; Ian Plakias plays bass), the band soldiered on, writing material, playing metal fests, and fishing for label interest.

In 1999, **BURIAL** released *Mourning The Millennium*, five tracks of SUFFOCATION/CANNIBAL CORPSE-influenced mayhem that included one of the sickest tunes both musically and lyrically ever put to disc, "Skullfucked." (The song, in a re-recorded version, is also included on the new CD.) Armed with a solid recording, **BURIAL** began playing bigger shows, including New Jersey's March Metal Meltdown, where they appeared on the Relapse stage. Soon the band was playing alongside major names like ANGELCORPSE, INCANTATION and KRISIUN. A show at the Milwaukee Metalfest later that year helped get the attention of Lost Disciple, which signed them in December.

Last year, with Lost Disciple's blessing, **BURIAL** recorded *Enlightened With Pain*, their first full-length effort. Reviews have been glowing. Noteworthy are Jaime Cross' cover art, production from Zing Studio's Jim Fogarty, as well as guest vocal appearances from SKINLESS' Sherwood Weber and FLESHGRIND'S Rich Lipscomb.

Like his band mates, **BURIAL**'s bassist Ian Plakias is a mega-metal fan and a big supporter of the metal scene. "You gotta raise the flag up for people. Some people may be on the fence or wondering about this music. They gotta know that there's something else out there, something cooler than the norm."

He claims that discovering DEICIDE and NAPALM DEATH changed his musical perspective back in 1990. The intoxicating combination of insane guitar work, angry vocals and relentless blast beats was an awakening for Plakias, who, up to that time, counted EXODUS, METALLICA and ANTHRAX as his musical heroes. He quickly became inspired by the more extreme, aggressive styles. While the hardcore scene around him was going gangbusters in the mid-90's, Plakias dived deeper and deeper into the death metal world.

CANNIBAL CORPSE's *Butchered At Birth* was next, another disc that made his mouth drop open, not just for its musical savagery, but for its hideous imagery. "I thought it was seriously deranged, but I felt drawn to it, you know, because I didn't really feel normal. I loved it. No one was doing that back then. It's good that a band that extreme has become so successful. They were just pushing the boundaries of free speech and musical ability, too."

In college, Plakias hosted a balls-to-the-wall metal radio show, to the chagrin of many of the more conservative radio staffers, but he didn't care. "I unearthed some great shit at that station, CDs that were tossed aside in favor of ska or whatever. That's about the time I met Nick (Lecrenski, **BURIAL**'s guitarist)." Eventually Lecrenski joined Plakias as co-host for the radio show. The formal launch of **BURIAL** soon followed, with Plakias dropping out of school to devote more time to the band.

What does he listen to when he isn't making music with his band? Current favorites include ORIGIN, FLESHGRIND and GORGASM.

About his general philosophy on the genre, Plakias says, "It's a musical Darwinism for me. To me, death metal is the strongest and most extreme.... the height of musical evolution. There's no question in my mind. And the people who don't get that, or put it down, are clueless."

Playing live is the best revenge, and Plakias describes a packed show, with fans freaking out, throwing the metal sign, and headbanging as "what it's all about. That's what we all want to bring back. You know, that whole vibe. We're metalheads. We're not ashamed to admit it and we love doing it, and usually that comes across."

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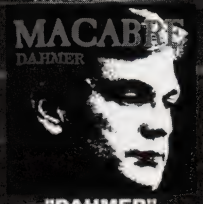

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Six Feet Under

BY MARK KADZIELAWA

PHOTO BY FRANK WHITE

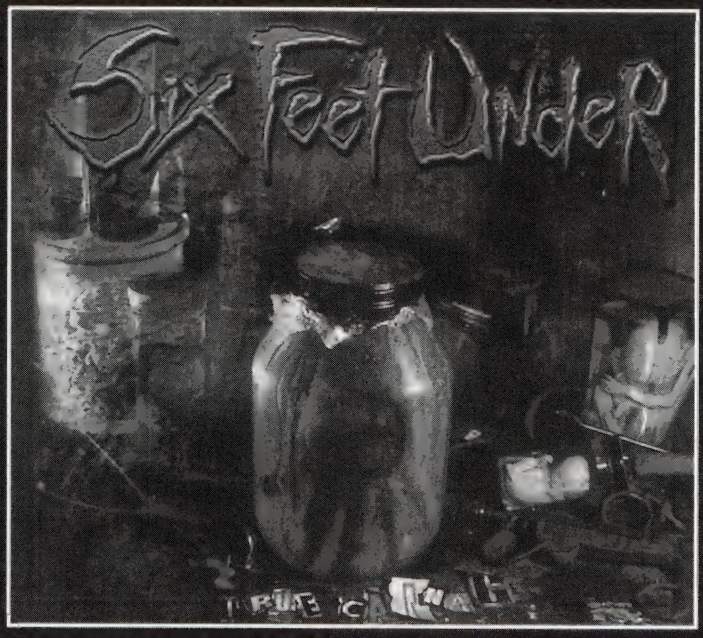
SIX FEET UNDER TRANSFORMED ITSELF FROM A SIDE PROJECT INTO A FULL TIME BAND. OVER THE PERIOD OF THE LAST SIX YEARS THIS BAND EXPERIENCED AN INSTANT GROWTH. COMBINED WITH ALL EXPERIENCED NAMES WITHIN THE DEATH METAL CIRCLE, **SIX FEET UNDER** HAD THE WINNING FORMULA, AND WAS MEANT TO BE SUCCESSFUL. BUT, HAVING NAMES AND PERSONALITIES SOMETIMES JUST DOESN'T MAKE A BAND. IN CASE OF **SIX FEET UNDER**, IT WAS THE STRENGTH OF THEIR MATERIAL AND PERSISTENCE, NOT TO MENTION EXPERIENCE, THAT GOT THEM WHERE THEY ARE NOW.

Pit: This new album,* True Carnage, *is getting a lot of attention from Metal Blade, unlike any other* SIX FEET UNDER *release, why do you think that is?

Chris Barnes: They love the record. They like the record, and they're pushing it. They know how hard we've worked on it, and feel that there's something special about this record. As far as my point of view goes, I was thinking what got me here? I think it's my vocal style, the gore lyrics, and overall sickness and brutality. I just basically resorted to my early standards as to what I need to accomplish. I think before I was trying to discover where I'm at. I came to the conclusion that where I'm at is where I've always been, and you gotta remember this. I said to the band that we have to get brutal with this record, and we attacked it from the ground level. We reworked the music. We tuned down to A on this album, and this made me worked even harder vocally.

How would you say the band progressed since Steve Swanson, joined on guitar?

I think it's very obvious to everyone listening to us. The music has a totally different vibe. He's a death metal guitarist that I needed to have in the band, so I could get back to my whole frame of mind. Alan's (West) stuff was far from what I've done in the past, but it wasn't unpleasant for me to do. I liked it, and it was a new experience, and I felt inspired by it, but it only went so far. I needed someone in the band that would take it to the level that I wanted it to be. Steve came in, and he became 100% dedicated to what we were doing. Al had other motivations. I had the motivation to make this band as big if not bigger than what I had previously done. We needed to change and, Steve brought the sound that I wanted from the very beginning. That thick guitar sound that just slams your face. Steve is just a well-schooled guitarist, and he knows his weapon well.



How did you approach the production process this time?

We went at it a little bit different this time. We wanted to bring someone who was doing something different mixing-wise. We didn't want to mix the album ourselves this time. Some names were mentioned, and one of the names was Dave Shiffman. He basically did a lot of work with Rick Rubin over the last few years. I like a lot of the stuff he put out. I spoke to him, and he felt very enthusiastic about doing something heavy because he never done anything like this. He wanted to get crazy with it. I really feel this is our best production. Our songs are progressing, so does the sound on each album. What Dave did to this album is great.

Who's idea was it to bring Ice-T as a guest? Did he actually contribute something interesting, or was it strictly just a PR thing?

It was really just my idea, and the record company backed me up. Early on, even before we began working on this record, I said that it might be cool to write with someone because we've never done that. Then we were writing the album, and I was really enjoying what these guys were coming up with, I felt that there was no need in bringing anybody else in. Then the record company asked me if I wanted someone to guest on the album, and I declined. But, I said if I did it would have to be Ice-T. I started thinking back when I first meet him in Milwaukee at the Metal Fest back in'93. He came up to me and said that he was really into *Butchered At Birth*,. He was really just showing a genuine respect for what I'd done at that point, and I'd been listening to his stuff hardcore before that. It was really surreal to me because I was always a fan of his, I feel close to what he's singing about. When Ice-T was approached, he wanted to do it, and it was really remarkable. I really had a good time.

Once the album is released, what's the plan of attack?

First, we're going to do bunch of festival dates in Europe. I'm looking to put together a cool bill for the States. I want to make it really underground style. There are some options that I'm looking at. I can't even imagine it because it may not happen. I said some stuff in the past, and it didn't happen, so I don't wanna do that again. I would like to do something with the boys from MACABRE, and my friends from MALEVOLENT CREATION. If we get a tour together, Rob (Barrett) from MALEVOLENT CREATION and I would like to get a side project going.

Last year you've released a cover album titled* Graveyard Classics. *What inspired you to do an album full of other people's material?

I just wanted to get it out of my system. I'll never have to do another cover again. That was it. People were digging these songs live. We did a lot of covers in our sets. I started doing covers back with CANNIBAL, and it just continued. *Graveyard Classics* is like a finale to the whole cover business. It's fun, and it was a good way to connect our last two studio albums. It worked out very well for us.

Staying on the topic of covers, do you ever get asked to play any old CANNIBAL CORPSE material with* SIX FEET UNDER? *Would you consider doing that?

That's kind of what I was getting at with the covers album. Yes, people still want to hear me play these old songs. The thing is that I won't play any CANNIBAL CORPSE material with **SIX FEET UNDER**. Rob Barrett from MALEVOLENT CREATION (and formerly of CANNIBAL CORPSE) and I have a little project together. If we ever get to tour for the project we have in mind we would do like six old CANNIBAL CORPSE songs. It would be a lot of fun to do that, and I know that kids want to hear me singing these songs again. When I'm in the crowd, I get asked all the time to do a CANNIBAL song, but I don't want the guys in **SIX FEET UNDER** to think that they have to do a CANNIBAL CORPSE song, it's not about that. It's a whole different band, and we're not gonna go backwards. But, if the project with Rob takes off, it would be a cool thing to do, and keep everyone happy.

You've had a long running career within the death metal, what motivates you to maintain the enthusiasm? Do you ever burn out?

(Laughter) I'm a burn out!!!(Laughter). What motivates me for doing this? I've got to say what I've got to say. This is an outlet for me to scream and yell at the world I live in. That's what this means to me. I'm against the point of view that every normal and proper person has. I'm for speaking my mind, and this is the only way I can get my views across. I can get my music and lyrics heard, and if can keep doing that, that's a good thing.

What would you say were your highlights of ten years in the music business?

Oh man…it was just a wild ride all the way through. The mayhem just never stops, the madness never ends. The first tour we did in the States with CANNIBAL in 1991. We broke down on the George Washington Bridge going into New York for our second show. We stopped traffic for three-four hours. That's the way it started, and there have been occurrences all the way through. People were banning our covers and lyrics, kids throwing disgusting objects on stage. Strange stuff, really. I'm thinking about some great tours that I did in the past. I think the CANNIBAL tour with OBITUARY and AGNOSTIC FRONT was my favorite one. That was great. I think the tour I did recently with DANZIG was probably my favorite since the OBITUARY/AGNOSTIC bill. I just had a real good time on that tour.

How did you enjoy playing with hardcore bands on the Warped Tour?

It was just three dates during summer. It was definitely cool. In the mid 80's I was in the crossover scene. So, as soon as our booking agent said that we have this offer, I jumped on the idea just for fun. It was no pressure, we were just playing for thirty minutes. It was probably more bizarre to other people than it was to me. I felt right at home there, especially when some of the younger bands were very much into us. These kids would be coming up to me saying they've been into me for a long time. It was fun. People slam to a beat, and that's what is all about. I'm not into bands that are too musical. I'm very bare bones. I like listening to stuff that has a good beat and groove. I like music that works live, and gets people off. If a song doesn't work in a live setting, then no technical riffs will help it.

There is a first official* SIX FEET UNDER *video about to be released, what should we expect?

It's just the documentary of our *Maximum Violence* tour. We have a lot of the footage from that tour, and it turned out real good, so we're really proud of it. It's my first attempt at producing and directing videos. I put it together over the last few months. I think the people who saw us on that tour will really enjoy it.

When you're not Chris Barnes behind the microphone, who are you?

I'm a pissed off individual (laughter). I'm constantly smoking herbs, so that's who I am, really. I like to kick back and relax, and dwell on it my own way.

And listen to Born Again perhaps?

(Laughter) Exactly (Laughter) Listen to Born Again, thinking about seeing Ian Gillan with SABBATH back in the day.

DRY KILL LOGIC

BY CATHY A. CAMPAGNA PHOTO BY DANIEL MO

THERE NEEDS TO BE A LINE DRAWN BETWEEN NEW METAL ACTS AND "NU-METAL" BANDS, AND WESTCHESTER, NY'S **DRY KILL LOGIC**, HAVE DEFINITELY BROUGHT THE LARGEST PIECE OF CHALK TO LET THE FAITHFUL KNOW WHOSE ON WHAT SIDE. THIS FOUR-PIECE HAVE TAKEN METAL AND DIPPED IT IN A FOUNTAIN OF YOUTH, TO IRON OUT THE WRINKLES WITH DYNAMICS THAT PUSH AND PULL WITHOUT WARNING, CREATING A MAGNETIC FIELD THAT MAY NOT BE A PRETTY PLACE, BUT A DEFINITELY A PLACE TO WRESTLE WITH YOUR DEMONS. THAT COMBINATION MAKES THE DARKER SIDE OF NONSENSE THE BEST OF BOTH WORLDS, POWER AND PRECISION.

Pit: Would you like to explain the tone of the CD, especially the first single "Nightmare" since that seems to represent the rage of the band really well?

Cliff Rigano: "Nightmare," as well as all the other songs on the record are really written around the emotion of anger, no song on the record is written about any person, or thing in my life, they are written about the way everyone feels on a daily basis. Whether it's your cell phone cutting out, or someone cutting you off in the car, your boss being an asshole, your dog shits on the floor, there's something that drives you to a point where you're ready to throw the cell phone, kick the dog, put your hand through a window, you know, do something as a result of the anger you feel. And this record is about that emotion, and we want to tell people to take something positive from their anger. In stead of being all pissed off and blowing up a federal building, take that anger, and use it for something positive or proving someone wrong. You know, use it to show someone up, and you'll be surprised how quickly you'll accomplish your goal when using that emotion and that anger for something positive. I think for the most part, people have gotten that, and relate to the anger, and let it be the soundtrack to their own existence, and that's ultimately what we are after as a band.

Since you guys have been around for a while, when would you say that the climate for heavier music has been more hospitable?

I would say now, because of the explosion of KORN, and LIMP BIZKIT it's really been able to put "nu-metal" at the top of the world. Conversely, with that kind of success comes saturation, and I think a lot bands out there right now don't necessarily differentiate themselves from the pack, and I think that they try to take from the same pool of influences that all the other bands do. For us as musicians, we wrote this record for who we are as people and who we are as musicians first, and of course the genre of music that we play in. I'm hoping that over the course of the next year or two people are going to start focusing on the songwriting skills in the band and the musicianship, as opposed to the peripheral stuff. What the band is wearing, what kind of instruments they play, how many tattoos, and piercings that they have. I think people should concentrate on good music.

You are a purer metal band, one of the only ones that have come up recently and by putting touches on the record like taking a drill bit to the guitar strings, are you trying to assimilate that more old school feel?

We just do that for who we are as people, we're old school metal fans, we just wrote a record that felt really good to us, we didn't really think about. We didn't really think about where the influences were coming from, we just wrote a record that felt good. I know that people have equated it to an older metal feel, and you know that's great, we're just honored to be considered that way.

ROADRUNNER

WITCH MOUNTAIN

BY MICHA KITE

THE FIRST THING I NOTICED WHEN I OPENED MY PROMO PACK FROM **WITCH MOUNTIAN** BESIDES THE STONEHENGE LOOKING FORTRESS, WAS THAT THE BACKGROUND MOUNTAINSCAPE WAS ERECTED FROM A LIBIDINOUS FEMALE APPENDAGE. NOT UNLIKE THE COVER, THE RESONANCE OF **WITCH MOUNTIAN** IS DIMENSIONALLY MAMMOTH AND CAPTIVATING IN CONSTRUCTION. INFLUENCED BY THE LIKES OF **SABBATH**, **HENDRIX**, **VOI VOD**, AND OF COURSE MARY JANE, THEIR DEBUT, ...COME TO THE MOUNTAIN, IS A FAR-OUT JOURNEY AND ONCE THE VOYAGE IS AT END, YOU'LL COME TO THE CONCLUSION THAT THIS AIN'T NO DISNEY FLICK!

PIT: What brought about the concept for the cover, I mean breasts are referred to as mountains on some women.

Nate Mountain: Right, well I had the idea a long time before the record was even recorded and luckily by the time we got the album done I had been able to entice a popular exotic dancer into offering her breast for a photograph. I took the photo and did the whole design myself. There is a conceptual side to **WITCH MOUNTAIN** and part of it we leave up to the listener, and part of it's like a space saga. The mountain is supposed to be a ship, which transported a race of people to earth, and when they arrived here they realized that they were doomed. The scientist that lead the people to earth should have known that it was going to be a problem, but he didn't figure it out and that's why at the end of the record he's executed.

The band has a very unique and distinctive sound, I guess it's safe to say that you all come from various musical backgrounds?

Oh yeah, we all listen to a lot of different styles of music. There are too many bands today that all they listen to is KYUSS and FU MANCHU and if you use that as a starting point, you're already working inward. We're huge fans of THE BEATLES, KING CRIMSON, PINK FLOYD, BLACK FLAG, RUDIMENTRY PENNI, VOI VOD, SLAYER and stuff outside of those realms too. I think its really important to bring in a mix outside of what your doing or else you're going to have tunnel vision.

I'm sure having Rob (vocalist/guitarist) at the stonerrock.com helm doesn't hurt as far as industry contacts?

Oh, it helps a lot. He's the first employee of stonerrock.com. Dan is the owner and the record deal that we signed with Rage of Achilles came about because one of our MP3's was on the site. It's been great to have the contacts, but if it were a crappy web site we wouldn't have anything to do with it. The fact is that Dan runs a really great site with a great community, and it certainly helps us spread our name around the Internet and when we go on tour people will know who we are.

This scene really seems to becoming more and more prevalent.

Whether you want to call it stoner rock or whatever, the underground really has this feeling of unity right now. I have seen more support and friendly people than I have in any music scene in my life. All of us in **WITCH MOUNTAIN** have been playing for a lot of years now and I think that goes with any stoner rock type band. You have people who are sick of the bullshit music industry, and they are trying to make their rock scene how they want it to be. Some of it is from the 60's and 70's, punk rock, the heyday of metal, and some from the late 80's grunge scene. I would have to say that with all of the great bands that we have played with such as HIGH ON FIRE, SPIRIT CARAVAN, GOATSNAKE and tons of others, they've all been really cool people and we've all gotten along really well. It great when none of these people are trying to rob each other or stab each other in the back and I really hope this community will keep growing.

~~Rage of Achilles~~

ABSU

BY MICHA KITE

OBSCURED BY METAPHYSICAL MYSTICISM, **ABSU** TAKES THE METAL FIEND TO THE NEXT PLATEAU OF DIVINITY. NOT UNLIKE THE SUCCESSIVE DEVELOPMENT OF THE SEPHIROTH, EACH OPUS BEING POSITIVE, NEGATIVE, AND EQUILIBRATED! THIS TIME AROUND TARA IS BROKEN UP INTO TWO PHASES, AND WHEN BROKEN DOWN IT'S ALL ABOUT THE ASCENT TO ASCENDANCY WITHIN THE ASTRAL REALM, AS WELL AS THE TERMINATION OF A TRILOGY. SIR PROSCRIPTOR MCGOVERN IS ALWAYS DISCERNINGLY CANDID WHEN IT COMES TO RELAYING THE MESSAGE OF **ABSU**, AND EACH TIME WE MEET IN THE MENTAL REALM I RETURN WITH PROFUSE ENLIGHTENMENT.

Pit: This album storms out of the gates, and like some of the other notable black/death bands seems to up the ante when it comes to sheer velocity.

Sir Proscriptor McGovern: Ever since the beginning of our career, one of our main focuses was to be able to create different atmospheres of melancholy, and the way that we handle our instruments on the various albums. I've noticed that with previous **ABSU** releases they've been more retrospective and atmospheric and with *Tara* being a concept album, we definitely wanted to outdo ourselves. We wanted to make the most aggressive, progressive, and technical album to date and I think we've done that essentially with songs like "Pillars Of Mercy" and "The Cognate House Of Courtly Witches Lies West Of County Meath". Those are some of the most aggressive hymns we have ever composed and arranged.

What's the basis of the two movements of Tara.

Well, first and foremost, Tara is a majestic imperial hill within a county in Ireland called Meath. This is where high kings and tyrants once reigned in Celtic Mythology and it is the third and final development for the trilogy for **ABSU**. Tara still exists in Ireland to this day but it's quite dormant at the moment. I will also say that not only is *Tara* a conceptual album, but it's a presentation of pagan history and iniquity. My determination when writing the concept for the album was to balance magick, mythology, and mysticism. The first phase is Ioldanach's Pedagogy, and pedagogy is a term for teaching or lesson and Ioldanach is the craftsman of every god in Celtic Mythology and is also the god of wisdom. His thoughts and teachings are what made us courageous throughout the first phase of the album. Basically, all of the songs on the first phase are lessons and teachings that this god has taught us to become victorious and courageous throughout the entire album. The second phase called "The Cythraul Klan's Scrutiny" is saying; this is **ABSU**'s approach to what Ioldanach's Pedagogy is. It's a call and response to each other. The first phase is what we've learned and the second phase is how we use them through battle tactics and metaphysical magick.

I heard something about this album having three different pieces of art and also there is a story about the artist (Kris Verwimp) actually visiting Tara and incorporating soil and matter into the artwork?

It has three album covers, but two of the alternate covers are inside the booklet. But to be honest with you there is a cover for each phase. The reason why they have their own piece of art is because it's a concept album and I wanted the theme and plot to be as rich as possible. I know that no extreme band has ever done this before. First of all the cover...are you looking at it right now?

Yeah man, I'm with you...

Ok, when I first presented the idea to Kris to draw the cover I gave him all of my ideology of how I saw *Tara* in my mind. He went to Ireland for a week and he actually went to the apex of Tara's hillside and excavated soil and leaf tissue samples and when he went back to Belgium he ground them up and mixed them into the paint. So, anyone that owns a copy of *Tara* is actually holding a piece of pagan history in his or her hands. Its kind of like when KISS put their own blood into their first Marvel comic, it's kind of the same thing. Second of all, there are so many foreign terms and the vocabulary and lyrics are so intricate, that a lot of people were telling me that this album is very deep and they didn't understand it. Because I wanted everyone to be able to follow along, I actually included a four-page glossary in the back of the CD booklet for all of the foreign terms.

Based on Ray Bradbury's The Martian Chronicles, *The Mission* is a majestic progressive endeavor combining just the right amount of rock with classical overtones creating music as elegant as it is impressive. Features John West (Badlands, Lynch Mob) on lead vocals.

Finland's Sonata Arctica has crafted an album that will leave the fans of power metal short of breath. More technical, melodic and stronger than ever before, the band has officially set the standard that all power metal acts must aspire to.

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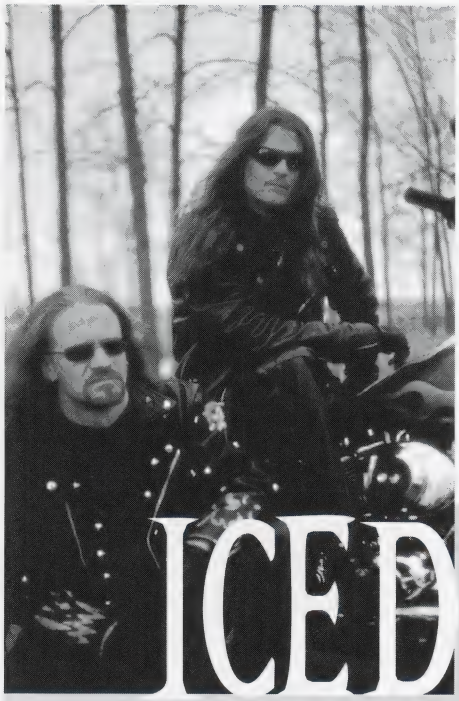
Atmospheric heavy rock presented in a catchy, melancholic format inspired by such successful Finnish acts as HIM and Sentenced. Lullacry's impressive musicianship, combined with the steamy and emotional vocals of Tanja, is sure to appeal to fans of The Gathering, Nightwish, Lacuna Coil & Theatre Of Tragedy.



WHEN SPEAKING OF **ICED EARTH**, YOU CAN PRACTICALLY MENTION THEM IN THE SAME BREATH OF MUSICAL REFERENCE AS SUCH OTHER POWER METAL GODS AS **MANOWAR**, **IRON MAIDEN**, **VIRGIN STEELE**, AND **JUDAS PRIEST**. THEIR LEGACY IS A TESTAMENT TO THE NEWFOUND RESURGENCE WE CALL HEAVY **"FUCKING"** METAL, WHICH HAS SINCE SPAWNED AN OVERWHELMING NUMBER OF UNINSPIRING IMITATORS THAT ULTIMATELY PALE IN COMPARISON.

ICED EARTH

BY ROB ALOI
PHOTO BY MICHAEL HAMES

Pit: It's been three years since we've seen the release of a new* ICED EARTH *CD. Though naturally, I take it that part of the delay stemmed from having to find a new bassist and drummer to fit the gig, no?

Matt Barlow: Well, Jon actually had the fortune of working with Richard (Christy of DEATH) for the DEMONS AND WIZARDS project, in a live situation anyway. They did several tours last year and we got to work with Richard live for a festival last summer, the Wacken Open Air. So, Richard just really fell into place very well and it was nice to have him on the new record because we know we're going to be touring with somebody that actually played on the record, which is a very cool thing. We haven't had that in a couple of records so, (laughs)...it's very nice and really relaxing to know that it's going to be kind of a cohesive thing there. I'm not sure if you're aware or not, but Steve DiGiorgio (SADUS, DEATH, TESTAMENT) will not be touring with us. He performed on the record and that's pretty much it. Jimmy McDonough will be performing with us live. I think it's going to be a cool thing. As far as how the writing occurred for the new record, much like in records in the past, Jon did like 98% of the writing for the record. Larry Tarnowski contributed to some of the record musically, but there was quite a bit of pre production in writing this record, and it really turned out that Jon had most of the parts written. I know that Jim Morris and Richard got together on the drum parts that Jon had done and kind of tweaked them out, and did a lot of things like that, so that it could certainly be more appropriate for Richard with his playing. Then he went in and just knocked the drums out in a couple of days. It was really nice y'know. We've had the fortune of working with really professional drummers for the last couple of records; Richard being one of them and Mark being the other. I guess that's kind of a blessing for us.

Well, considering that isn't the first lineup change to have occurred throughout the band's history, how has this affected you or Jon for the most part? Has it been emotionally draining?

Y'know, it sucks to have to deal with changes and things like that, but I don't think it affects Jon musically. Jon writes what he wants to write and what he feels is right for **ICED EARTH** and it all just kind of falls into play after that. Really and truly, the only one in the band that's not replaceable is Jon. Jon writes the music and I certainly understand that and I think if everybody understood that and what their job is and what their position is, I don't think there would ever be a problem. But sometimes, that whole thing gets distorted and out of whack, whether it's because of ego or just personal problems, they kind of lose sight of what their job is and fortunately enough, I've held onto my sanity and I've been here for several records now and I'm happy to be here. I'm happy to do my part.

You mentioned that Jon normally writes about 98% percent of the music yet here on the new album it seems you were given the opportunity to contribute lyrics to like half of the songs. So then, how much of the entire concept stemmed from ideas that were completely your own?

Well, the thing is, we kind of take things from a different perspective sometimes. Jon writes the music so therefore Jon tends to think of things musically first and then lay in the lyrics after that. Whereas I'm not a songwriter or music writer per say so I'm basically starting out from like a poem kind of a vibe and I'm really just trying to write poetry that'll later be in place with the music or inspire Jon musically to do something. With this record I had quite a bit of lyric writing involved and there were certain ideas and concepts Jon wanted to run with. He knew that he wanted to tackle, not just musically but lyrically, certain characters like Dracula, and the Phantom of the Opera and then some of the ones he wasn't maybe as inspired by, he thought I might be able to tackle and look at it from a different perspective. So then maybe he'd be inspired by what I had written maybe or whatever. I'm not exactly sure.. I sort of took on some of the not as flamboyant characters, I guess would you say like the Creature from the Black Lagoon. For that particular song, Jon wasn't inspired by that one as much musically. So, I started to write a story and kind of presented it to him and he maybe was inspired or had a part that he thought might work with that, and ran with it. So, there was no real set form to the writing of this record, I don't believe, other than the fact that we knew the theme of the record and we knew which characters we wanted to represent and it just kind of went from there. It was sort of very different things. I mean, I'm not exactly sure which direction Jon tends to go other than concentrating on writing music that would represent these characters in the best way. So I believe he took on the characters musically first. Just being a lyricist and vocalist, I go from a different point of view, and I sometimes have to try to really keep my vocal melody and things like that to a minimum until Jon has established some sort of a musical direction.

Considering how the lyrics are mostly story based ideas, how much of the music would you say was written to fit the moods expressed in your words? Or was it completely the other way around this time?

No, I think the music was written to really represent the character and the atmosphere of the character, so I certainly feel that. I think if it hadn't have gone that way then these songs wouldn't have made any sense. There's obviously for example, "Imhotep"; that has a very strong eastern influence in the guitar riffs. We sort of had to go for a feeling and a vibe. In the beginning of "Dragon's Child" which is basically the Creature from the Black Lagoon, we went for a very big tribal sounding drum because that's sort of the direction that we were going with that song lyrically; the idea of this creature being from the Amazon. I think the music is the most important part and I feel that way about everything **ICED EARTH** has done. The music comes first. Lyrics and vocals are just icing to the top of it. It just makes everything come together in being cohesive.

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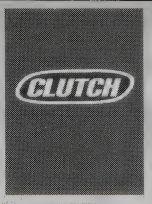
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A BOOK CAN BE WRITTEN ABOUT THIS BAND (AND I'M SURPRISED NO ONE IN THE BAND ISN'T CONSIDERING WRITING ONE). **FLOTSAM AND JETSAM**, ONE OF THE LONGEST RUNNING SPEED METAL BANDS. THE BAND EXPERIENCED JUST ABOUT ANYTHING A GROUP CAN EXPERIENCE. HIGHS AND LOWS ARE NO STRANGERS TO THIS BUNCH OF GUYS. BUT, IT APPEARS THAT THE BAND LIKES WHAT THEY DO, OTHERWISE THEY WOULDN'T STICK AROUND FOR AS LONG AS THEY DID.

FLOTSAM & JETSAM

BY MARK KADZIELAWA

Pit:* FLOTSAM AND JETSAM *has already established a style that people have come to know what to expect, is anything new on this album?

Mark Simpson: This album has its own little vibe. We tried to write a lot of heavier songs this time. We definitely wanted to have a different type of vibe. We were trying to get the songs to blend into each other. We experimented with different sounds, we tried to enrich our sound a little. With each album we try to explore a little. We all listen to different kinds of music. We don't want to put ourselves in a box, so we try to outdo ourselves every time.

Why the title* My God? *How does it fit the album cover?

We had a song to which A.K. wrote the lyrics, and it became *My God*. At that time we were still going other ideas for the album cover. We had few ideas for the title and the cover, but nothing that we liked really worked out at the end. It was about two weeks before our deadline, and we still didn't have anything solid. Jason and Craig were talking about what was going on in the Middle East, being sparked by Eric's lyrics. Jason just came out with the idea for the title and the cover. I told him that there was no way he was gonna get it done in a week. That sort of sparked him to work harder, and get it done in a week. He just went off and got it accomplished.

Judging by the nature of the cover, do you think it will generate some publicity?

I hope so. Every interview I've done so far, people asked me about the cover. So, it's definitely making an impact already.

You worked with Bill Metoyer again on this album.

Bill is just incredible. After we finish the recording, and we're gone, Bill stays in the studio and works with the music. He comes up with things that we would never even think about. That's definitely something I want to do. I like when Bill is testing the sounds, and comes up with new solutions.

You yourself are a fairly new addition to* FLOTSAM AND JETSAM, *how would you say you evolved within this group?

My songwriting has definitely improved over the years. I'm real hard on myself when it comes to my songwriting. I'm my own worst critic. Writing with the other guys in the band is great. It's very easy for them to complete a song.

How will you promote this album?

We don't have any tour plans as of yet, but we want to do it soon. We would like to put something interesting together, like a package. It's a hard thing to do because everyone else is either in the studio, or on tour right now. We've been talking with King Diamond, and hopefully we'll do something together. We'll still do a headlining tour ourselves.

What's the secret of* FLOTSAM AND JETSAM'S *longevity?

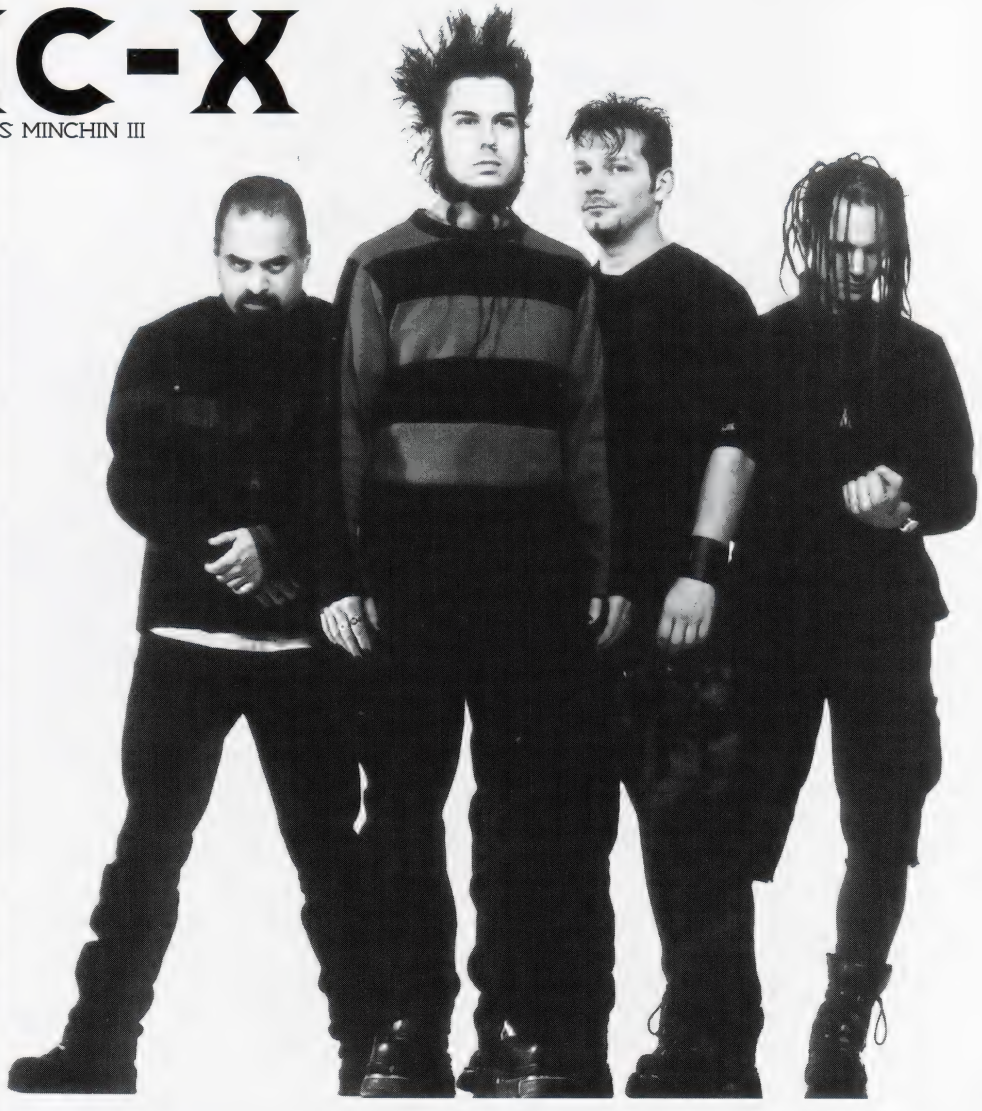
It's definitely in the attitudes. Everyone gets along well. There were never really any bad conflicts. The writing definitely keeps everyone in the mood.

Former* FLOTSAM *alumni, Jason Newstead, had just departed from* METALLICA. *Has he been in touch with* FLOSTAM *recently?

Jason was always in touch with the band. He still talks to the guys. There was a rumor that we were supposed to play a few shows together, but it's not true. Jason came to few of the shows, and we had a good time. He just wants to take some time off, and enjoy life.

STATIC-X

BY JON "K" KONJOYAN PHOTO BY JAMES MINCHIN III



WHEN MAINSTREAM RECORD LABEL WARNER BROTHERS SIGNED **STATIC-X** IN 1998, IT WAS THE FIRST TIME THAT THE BURBANK, CA-BASED LABEL HAD INKED A REALLY HEAVY GROUP IN YEARS. THE GUYS IN **STATIC** WERE ECSTATIC! (SORRY, COULDN'T RESIST.) THE BAND WAS TOLD THAT THE SIGNING WAS A BIT OF AN EXPERIMENT. IF IT PAID OFF, WARNERS WOULD BEGIN TO MARKET OTHER EXTREME BANDS. AFTER SELLING A MILLION WISCONSIN DEATH TRIP CDS AND LANDING SEVERAL NATIONAL AND INTERNATIONAL TOURS (INCLUDING **OZZFEST**'S AND DATES OPENING FOR **PANTERA** AND **SLAYER**), ONE COULD EASILY CALL THE WARNERS GAMBLE A SUCCESS. SONGS FROM DEATH TRIP SUCH AS "PUSH IT," "I'M WITH STUPID" AND "BLED FOR DAYS" RECEIVED A LOT OF MEDIA PLAY AND ATTENTION. NOT ALL OF **STATIC-X**'S SUCCESS WAS DUE TO RECORD COMPANY MARKETING AND PROMOTION; THE BAND WORKED TIRELESSLY TO BUILD ITS' FAN BASE ONE FAN AT A TIME. THEIR NUMEROUS SHOWS WERE FAST, FURIOUS, AND FUN, AND THE GROUP PRIDED ITSELF ON HANGING OUT WITH AND MEETING THEIR AUDIENCE AFTERWARDS. NOW COMES THE SOPHOMORE DISC MACHINE, THE LATEST, AND ARGUABLY, THE BIGGEST STEP FORWARD IN WHAT IS BECOMING A TEXTBOOK CASE OF CAREER DEVELOPMENT. SINGER WAYNE STATIC DESCRIBES THE NEW ALBUM AS, "DEFINITELY A MACHINE, WITH LOTS GOING ON...A GIANT MASS OF CHURNING PARTS." RATHER THAN GO FOR A QUICK HIT AND FLAVOR-OF-THE-MINUTE POP RADIO EXPOSURE, **STATIC** DECIDED TO TAKE AN EVEN HEAVIER, DARKER DIRECTION WITH THE NEW MATERIAL. BASSIST TONY CAMPOS (FORMERLY OF LOS ANGELES DEATH METAL OUTFIT **DOMINION**) TALKED TO PIT ABOUT THE BAND'S JOURNEY FROM UNDERGROUND PLAYERS TO THE NOTORIETY AND STATURE THAT THE GROUP ENJOYS TODAY.

Pit: Are you the death metaler of the band?

Tony Campos: Yeah. MORBID ANGEL is one of my favorite bands of all time. I like a lot of the old school stuff, you know, like OBITUARY, NAPALM DEATH, CARCASS, BOLT THROWER, that kind of stuff.

Was it weird having MORBID ANGEL open for you on the Extreme Steel tour?

It's weird. After joining **STATIC-X**, and after my death metal band broke up, I pretty much gave up on ever playing with any of my favorite death metal bands, and now I'm sharing the stage and playing after MORBID ANGEL. It's kind of weird and at the same time it's just awesome.

I read in Rolling stone that you guys are from Wisconsin, and Kerrang wrote that you hail from California. Who's right?

(Laughs) Yeah, the Wisconsin one...that one just cracks me up every time. I'm originally from Los Angeles, Wayne is from Muskegon, Michigan, Kenny (Jay, drums) is from Jamiaca, Illinois, and Tripp (Eisen, guitars) is from somewhere in Pennsylvania. The band formed in Chicago before relocating to L.A.

***Were you surprised at the success of your debut CD,* Wisconsin Death Trip?**

When we did the album, we were just hoping to break even, so that we could make another record. The success that it achieved was totally beyond anything that we thought it would do.

You toured Europe recently with SLIPKNOT. Do you find that the foreign audiences different from those here in the states?

They don't pit as much over there, jump up and down, you know. But, I find overall that the kids are pretty much the same everywhere. They just want to go out and have a good time.

What's your former guitarist, Koichi Fukuda, doing now?

He says he's just retired—like he had this big, long career, you know. I think that all the touring really got to him

You recruited Tripp Eisen from DOPE to replace him?

Tripp quit DOPE about the same time that Koichi quit us. So, it worked out.

Machine *seems a lot angrier and abrasive than your first album. Was there a conscious decision to move in a heavier direction?*

It was a combination of things. One, we were all sick of the rap/metal thing, and two, being on the road for 22 months without a break really brought out that darker side. We were really all frustrated and pissed-off and just wanted to go home! So, that came across on the record. The OZZFEST tour with PANTERA, that kind of rubbed-off too.

Are you happy with the result?

I'm really happy with the way it turned out. I got to explore a little more as far as my bass playing on several songs. I think my aggressive side came out a lot more on this one. The whole vibe of the record is a lot darker, moodier and definitely reflected what the band was going through at that time.

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CORPORATE AVENGER

BY ELAINE RAWLINGS
PHOTO BY FABRICE HENSSENS

Pit: I have read that you are very involved in your website and other forms of media. Is that an important part of how you get your message across?

The Wind: The day we launched our website, www.taxesarestealing.com, we got audited by three agencies. That's pretty much our only website, although we don't run that currently, we are taking it back over. We also have a bunch of fan websites. Those don't necessarily reflect the way that we think and the things that we do. Even the stuff that is sometimes on our site, we try to catch it if it doesn't reflect exactly where we're at. People think they understand what we are trying to do and they put up pictures of freedom fighters and we're not really into picturing guns of any kind. I don't personally do any web design, but the other guy does. Our website is very important to us, we pretty much control all our art and everything. We are really concerned about the images that come out and portray this band. Things about us can be easily misconstrued, especially with what we say. We don't want to people to get the wrong message, it's just a wide open game for that to happen. If you really read into like, what we're doing, it's not that difficult to be confused, but a lot of kids really do get confused. We try to control our images to make sure people don't get the wrong idea or put the wrong things out on our behalf. In other words, we're really busy. The website unfortunately has been the thing we're getting to last.

Since you have more of a political leaning in your lyrics, and you've toured with the KOTTONMOUTH KINGS, was it easy for you to relate to their crowd?

We're actually more interested in the spiritual side rather then a political platform. We definitely have different views. We're both into the legalization of marijuana, but we're coming more from the angle of, it's ridiculous for man to outlaw nature of any kind. If you're going to outlaw nature, it makes more sense to outlaw hurricanes, tornadoes, and volcanoes, things like that. We're into decriminalization, legalization, and responsibility, all those plants have purposes and when used correctly they have healing powers, and when violated they have poisonous effects, which is addiction and things like that. We differ in those approaches. We have ultimate respect for the plant and for our mother earth, and hold them in the highest reverence. We don't necessarily agree with all that they say, they are more of a good time party band and we are much more serious. We pretty much have to watch what we say because there are people gunning for us all the time, no pun intended. We have interviews, unfortunately, that are people just trying to trap us into saying the wrong thing.

You talk a lot about tribal and pagan roots. Do you think kids listening to your music are truly picking up your message?

Because we've taken on some of the indigenous topics of this country, or this continent, sometimes it gets slanted. We've said many times, we're not trying to be a spokesman for the Indian people, we're letting the truth be the spokesman for the Indian people. We're just trying to be the spokespeople for the truth. We're into everybody understanding that they all have a culture and a tribal connection that predate the organized religions of the world. The organized religion holocaust of the world that separated us from not only what was given to us by the Creator for each tribe, but separated us from one another. Where we even came into the thoughts that one group of people was superior to another. We realized that it's a circle and we've all been given our songs, we've all been given our languages, and we've all been given our spiritualities. When we all practice those, that completes the circle, and when we don't, then you have holes in the circle. So, I'm no more interested in singing Apache songs as I am Christian, I'm neither one of those things. I'm interested in singing songs of Cherokee people. I'm also very interested in the people that are Viking, the people that are Celtic, and the people that are Apache, or whatever else. I'm interested in them singing their songs and worshipping in the way that they were given because it's just as valid, no more, no less than my way. When we all do that together, that creates the whole. Are kids getting that? Probably not completely at this stage because there hasn't been much exposure. It's all going to happen in stages. Right now, this first stage is just letting kids know that, don't buy into the organized religions of the world. That there is something else that is beautiful, is worthwhile looking into, which is your ancestry. Your absolutely a part of it and it's a part of you. That's been taken away, so kids that don't know that 's there, but don't buy into the organized religion philosophies, are left with sort of a hopeless feeling. We're just, at this point, trying to give hope to the hopeless. Redirecting them that there is something else to believe in. The search and the struggle begins from there, the search is up to them. It's exciting, but it's also painful at times because, it's frustrating when you start to find out how difficult it is to reconnect to that place, your ancestors, that tribal connection and your home in the universe, which has been wiped away because of those religions. It just goes in phases, and some people will go the distance to find out and some people won't. They'll just be happy because someone is screaming the bible is bullshit because that's what they believe too, but you also have to take it a step further and realize that there is a connection to one another, a connection to the planet, and a positive thing to believe in. You have to find that out for yourself because it's different for all of us.

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SINCE THE MID-NINETIES, **FALL SILENT** HAVE BEEN AT THE TOP OF THEIR HARD-CORE GAME-NEVER COMPROMISING THEIR MUSIC AND IDEALS FOR ANYONE. NOW, WITH THE RELEASE OF THEIR LATEST ALBUM, SIX YEARS IN THE DESERT, DAN GALECKI (GUITAR), DAMON WATSON (DRUMS), LEVI WATSON (VOCALS), BRIAN WOHLGEMUTH (BASS), JEFF DUNN (GUITAR), AND ROGER COLESTOCK (BASS) PROVE, ONCE AGAIN, THAT THEY'RE STRONGER (AND HARDER AND FASTER) THAN EVER...

FALL SILENT

BY ERRIN KLEIN

Pit: Can you elaborate on the history of the band?

Levi Watson: We got together around November of 1994 and probably didn't play our first show until about March of '95. [We released] our first 7"around June of that same year. We were just all friends, and all of ou other bands broke up, so we formed **FALL SILENT**, and we put out about a record a year-whether is was a 7" or a full-length; toured pretty much every year-we've done 3 US tours, and we toured Europe and Japan last fall. You know...all the normal band shit, here and there...

How was your reception in Europe?

Europe was cool. We had to kind of start over as a new band, pretty much, because, you know, it's Europe. We put out a record on a European label, so we could go over there and tour, and it was pretty good. A handful of kids in every city knew our songs and lyrics; even if they couldn't speak the language, it was cool that they were singing along and everything.

How about Japan?

Japan, on the other hand, was quite incredible for our shows and attendance. We toured with a Japanese band call STATE CRAFT, and they're really popular, so there were about 200-500 kids at every show, and they just go crazy, like, insane! But, it's not as violent as in America. It's much more controlled and more like sing-alongs and kids just grooving along. It's not as lame as like American hardcore shows...it's a lot more positive. But, it was really cool-kids over there even knew the lyrics, and they really don't speak the language, you know? So, it was amazing for all us white boys to go over there and be in a totally different culture than the one in which we live in. Great experience.

You touched on this a little and in the bio-you mentioned the hardcore vs. the 'hatecore' scene, do you think that's still a problem in some of the hardcore scenes?

I don't know. There's this thing called hard line-and it's these straight-edge kids who go around and fight other kids for like smoking and drinking, and doing stuff like that. And I wrote a song about it, that's on *Six Years in the Desert*, like speaking out against hard line and how it's pretty ridiculous, because, you know, straight-edge is pretty useless to the world, so fighting for it is kind of ridiculous. And I get shit in a lot of scenes around the country; I've been beaten up for the song. Even in our own city, I get shit for it...kids spit on us and heckle us, and like, it's just ridiculous

Did you all used to be completely straight-edge?

I still am straight-edge, but we've never been a totally straight-edge band; none of the other members are straight-edge.

How does that feel-to be beaten-up, pretty much by your peers, when you're doing the same thing they are?

It's funny to me. I don't really get angry; it just proves the whole point, pretty much. I don't get mad, I think the kids are just stupid. And it proves my point to the others watching them beat me up how retarded these kids are. I mean, there could be drug-dealers down the street and liquor stores, but they're inside, beating me up, at a punk show-ruining venues, ruining vibes at shows...In Salt Lake, actually, it's a really big problem-we can't even play there anymore.

What was it like growing up in Reno [Nevada]?

It's cool. The climate's really great-it never gets all that hot or that cold... It's a cool place to live. All of us pretty much moved here because our parents needed work, and in the early 80's, there was tons of work, and they were paying good money for people to live here-everyone's part of the casino industry here, pretty much,if not directly, you're connected to it, somehow. I love this place. And it might be because all of my friends are here, and we have a really good community of punk kids and friends. It's not so big that it gets really disgusting or anything.

You have sort of this country-western theme going on with the latest album-is that meant to be a parody, or what's it about?

I don't know...all that stuff kind of goes along with [the fact] that we're totally influenced by the city in which we live, and, I mean, it's pretty much a hick-town-we're close to silver mines, and all that. We've always done silly pictures for the band. And, I like the desert; the whole idea behind the desert, like the desolation and the survival and how brutal it is. I guess it kind of has to do with our music and everything. I like the ghost-town thing, too. It's not cheesy, like the spaghetti-western, or anything.

THE GATHERING OF THE JUGGALOS TOOK PLACE IN TOLEDO, OH, THIS YEAR AND I DON'T THINK THAT THAT THE CITY HAS TOTALLY RECOVERED FROM THAT, I KNOW I STILL HAVEN'T. FOR THOSE OF YOU WHO DON'T KNOW, THE GATHERING IS PUT ON BY THE **INSANE CLOWN POSSE** AND THEIR LABEL, PSYCHOPATHIC RECORDS. THIS BEING MY FIRST GATHERING, ALTHOUGH IT WAS THE SECOND ONE THEY PUT ON, I WASN'T COMPLETELY SURE WHAT TO EXPECT, ONLY THAT I KNEW I WOULD HAVE A KILLER TIME. I HAD HEARD ABOUT LAST YEAR'S GATHERING QUITE A BIT, AND NOW I WAS FINALLY ABLE TO EXPERIENCE IT FOR MYSELF. WITH ABOUT 7000 JUGGALOS IN ATTENDANCE, THE WEEKEND WAS FULL OF FLAVOR AND CRAZINESS THAT CAN'T BE RIVALED BY ANY OTHER FEST THAT I HAVE BEEN TO. ONE THING THAT REALLY IMPRESSED ME ABOUT THE WHOLE THING WAS THE FACT THAT ALL THE JUGGALOS HAD MAD LOVE FOR EACH OTHER. YOU HARDLY EVER SEE ANYTHING LIKE THAT ANYMORE. THAT WAS PROBABLY THE BEST PART OF THE WHOLE WEEKEND, FOR ME. SO, EVEN IF YOU HATE **ICP**, IT WOULD BE WELL WORTH IT FOR YOU TO CHECK OUT THE GATHERING, I DOUBT YOU'LL HAVE A BETTER TIME ANYPLACE ELSE. I'D ALSO LIKE TO SEND OUT MUCH CLOWN LOVE TO ALL THE JUGGALOS I MET AND PARTIED WITH OVER THIS WEEKEND, ESPECIALLY TO EVERYONE WHO WAS ON MY HOTEL FLOOR. ENOUGH OF MY RAMBLING, ON TO THE REVIEW.

GATHERING OF THE JUGGALOS

DAY 1: I think that the first day of the Gathering had to have been the craziest. Kids were lining up outside the venue at like 2:00 am on Friday morning! I think the line to get in on Friday actually wrapped around the building twice! All morning, juggalos were chanting ICP and TWIZTID songs while taking over downtown Toledo. Walking by the line got you covered in Faygo and chants (if you were female) of show us your tits. In fact, having people ask me to show my tits was the single most thing spoken to me all weekend, I think. The only thing wrong with that was I couldn't seem to get any of the guys to show their cocks, fair is fair, right? Anyway, it took a few hours to get in on Friday so, I missed some of the seminars and other stuff that happened early in the day. Actually, I ended up wandering around, talking to people, checking out the merch booths (some juggalos waited in line for two or three hours just for CD's!), and just checking out the venue. The shows on Friday were what I was waiting for. One show in particular, actually, and that was TWIZTID! The other bands that night were decent, I missed part of the ORGAN GRINDERS, but I got there in time for MYZERY, SUICIDE MACHINES and of course, TWIZTID. I think that TWIZTID put on the best show of the whole weekend. Having ICP come out and join them on a few songs was the shit! They had a really good mix of songs too, culling songs from Freekshow and *Mostasteless* for the most part. Then it was over and time to get ready for the next day.

DAY 2: Having had no sleep on Friday, due to the fact that something happened, I heard all kind of stories about what went down, and two floors got flooded in the hotel, my bathroom included. I was starting to run on pure adrenaline and I was looking forward to really experiencing the events at the Gathering today. When I got inside the Neden Game was going on in the big hall. The Neden Game is set up like the Dating Game, only three juggalos compete to get a date with a stripper and the winner gets dinner and a hotel room paid for by Psychopathic Records. I checked this out for a while and then it was on to check out some of the seminars that were going on. At the TWIZTID seminar, they had a birthday party for Monoxide Child, which was pretty fresh. I think that it is great that ICP, TWIZTID and everyone else from Psychopathic was extremely accessible during the Gathering, considering at normal shows it's hard to meet them. There were autograph signings all three days with all the artists including the actors from ICP's movie, Big Money Hustlas. I caught some of the wrestling that was going on for Jugglalo Championshit Wrestling. They had all the stage sets from the various tours that ICP has done over the years, set up in the main hall areas and the Juggalo Wall Of Fame, which was set up for Juggalos to tag in any way they wanted. I missed the skater show, but plenty of kids were making use of the half pipe and other games that were set up in that area. I spent a lot of time checking out the museums they had set up, with all kind of rare photos and shit from ICP, TWIZTID, and Psychopathic's early days. Then it was time for another round of shows. I can't really figure out what's happened with MARZ, they were originally an actual band, now it is down to Marz and Kaos, in a somewhat fair imitation of ICP. It just seems weird to me that the change happened so quickly. They were actually o.k. live, though. BLAZE and ANYBODY KILLA were really good, they just keep getting better every time I see them. The mystery guest that night was BONE THUGS. I am not a fan of them, so I just hung out and talked with people during their set. I was really looking forward to seeing DARK LOTUS which features, Violent J, Shaggy 2 Dope, Jamie Madrox, Monoxide Child, Marz and Blaze (at the time of this though, Marz has been replaced by Anybody Killa). This was the shit!! If you have not picked up the DARK LOTUS CD yet, I urge you to get it right now, it will change your life! With a short set, it was time to head back to the hotel in preparation for the final day of the event. Back at the hotel, there was an alleged fight between TWIZTID and MYZERY. That set the juggalos off!! So much so, that finally, Shaggy 2 Dope had to get on the loud speaker at the hotel to get everyone to chill out.

DAY 3: Sunday, another day with no sleep and I'm starting to think that this night will be absolutely nuts. ICP's set is scheduled for today with a Faygo armageddon and the revealing of the sixth joker's card. Certain that this place is going to explode, I was feeling a little apprehensive about it. Finally got to check out the Electric Girly Freakshow, which was everything you would expect it to be. They did play great music during it, some killer ambient and stoner rock. Weird mix, but I like that kind of stuff. Caught some more wrestling and saw the kid who stole the stairs to the ring get chased by the police. Got autographs for my son from TWIZTID (thank you for that!) and pretty much did what I did all three days that I was there. The mystery seminar ended up being Violent J and Shaggy coming out with no makeup and just trying to explain what being a juggalo was about. I heard that VANILLA ICE did not show up for his signing and kids ripped the walls down. I also saw a kid try to steal a piece of the Wall Of Fame and almost get his ass kicked for it. Then it was time again for the last round of shows. You could feel the tension building in the room as it was taking a while for everything to get going. PYSCHOPATHIC RYDAS got everything started and they were great, although all the set times were too short. I missed VANILLA ICE, I just couldn't bring myself to watch and I only caught the end of THREE SIX MAFIA, which actually pissed me off quite a bit. Finally, ICP was ready to take the stage and the place exploded! By like, the fourth song, the crowd had rushed the stage, which ended the show. The cops freaked out and threw teargas, Juggalos completely destroyed the whole stage, ruined the Faygo armageddon and the unveiling of the sixth joker's card, which was what I was looking forward to seeing in the first place. In fact, the only thing that sucked about the whole thing was the destructiveness that some of the juggalos (hos) chose to take part in. All in all, I had the absolute fucking time of my life there and I can't wait for next year's Gathering to do it all over again.

JUGGALOS

BY ELAINE RAWLINGS
PHOTO BY FRANK WHITE

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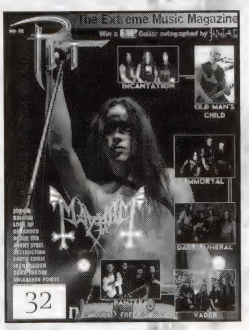

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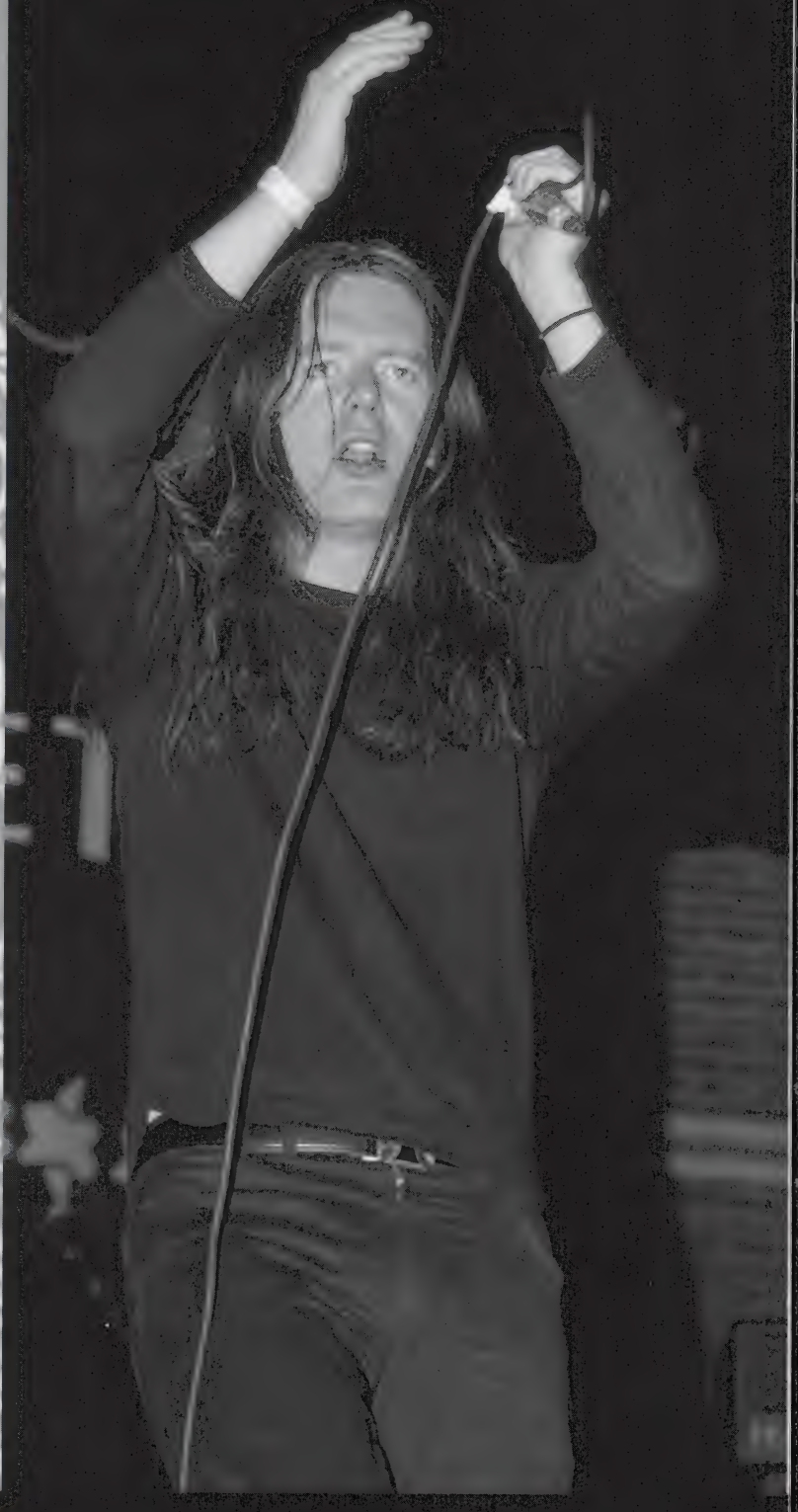
CATHEDRAL

BY ROB ALOI
PHOTO BY FRANK WHITE

IT'S ONLY A MERE FEW WEEKS RIGHT BEFORE THE MUCH ANTICIPATED RELEASE OF **CATHEDRAL**'S 6TH FULL LENGTH RELEASE ENTITLED, ENDTYME AND ALREADY FRONTMAN LEE DORRIAN IS FEELING THE WEIGHT OF THE BURDEN OF HAVING TO PUT UP WITH THE OVERWHELMING AMOUNT OF PRESS INTERVIEWS SCHEDULED THUS FAR. IT'S ALREADY 1 P.M. AND THE PHONE RINGS AT WHICH I IMMEDIATELY ANSWER WITH ANTICIPATION EXPECTING TO HEAR A CHEERY, DELIGHTFUL LITTLE ENGLISH ACCENT GREETING ME ON THE OTHER END. "UHH.. ROB? HEY, I'M SORRY BUT LEE'S A BIT BEHIND ON INTERVIEWS TODAY. IT SEEMS THEY ARE TAKING A BIT LONGER THAN WE HAD NORMALLY EXPECTED," COMES THE TIRED, WEARISOME VOICE OF EARACHE'S PR POWER HOUSE, CURRAN REYNOLDS. "WOULD YOU MIND IF WE PUSHED IT UP TO FIVE O' CLOCK INSTEAD?" HE ASKS SOMEWHAT SHEEPISHLY. AHH.. GREAT! JUST AS I'M GETTING OVER MY NERVOUS ANTICIPATION OF FINALLY SPEAKING WITH LEE FOR THE VERY FIRST TIME, I'M SUBJECTED TO THE ENDLESS TORTURE THAT'S REFERRED TO AS "INTERVIEW JITTERS." TALK ABOUT THE FUSE GOING OUT RIGHT BEFORE A GUY IS EXECUTED, EH? WELL, TO MAKE A LONG STORY SHORT, I AGREED TO RESCHEDULE (HELL, I DON'T HAVE MUCH A LIFE IT SEEMS THESE DAYS ANYWAY, SO WHY NOT?) AND WHEN FIVE O'CLOCK ROLLED AROUND WHAT SOON TRANSPIRED WAS A DEEPLY INTELLECTUAL AND CONTEMPLATIVE EXCHANGE THAT PROVED EVEN WORTHIER FOR THE WAIT. ENJOY!



Pit: You should be proud of yourself. You have a new album out.

Lee Dorian: Well, I haven't had time to think about it over the least 3 days because I've been so busy. But, yeah I'm very happy with the new album. I think it's the strongest thing we've done in a long time. I think it's the most convincing record within a long time, the one I feel most proud to be associated with. So yeah, I'm very happy.

Endtyme is indeed an angry release. With each listen, I'm finding out more and more that it's basically a culmination of years of personal grudges you've had with society at large, correct?

Yeah, very correct I'd say. Well, disillusionment that we'd gone through over the years really. I suppose you can say in some cases that we are really the ones to blame but most of the time it's not been our fault. We've been put into so much pressure sometimes to do things when we haven't felt really 100% ready to do things. And then again, we sit around for 2 years waiting to do something. We haven't played a show for, like, nearly 2 years. Yeah, and y'know politics, stuff that we've had to deal with outside of the band has gotten in the way of us actually progressing and being a creative unit. Yeah, a lot of things have really wound us up. And the kind of association with retro rock is kind of not something that we've actually requested. It's something that we've been associated with from other people. Ok, our music has had some kind of similarities with retro but basically that whole kind of scene and our association with it, we got fed up with it. To me the entire stoner rock scene is becoming too polite and too nice and too acceptable and too predictable, y'know? So we just wanted to get some of our own individuality, y'know? Some of our own identity back and to do that we had to really prove to ourselves that we're still a heavy band.

Well, going with Billy Anderson as producer was indeed a wise choice in doing so. His impeccable skills have allowed Gaz's riffs to have more layers and added depth to them which I think is the overall key to* CATHEDRAL*'s heavy sound.

Oh, that's cool. Well, you see this time we knew this is what we had to do. We knew we couldn't fuck around and mess around with all these different things. It's fun to just do what we do best; just strip everything right back down and just get back to realizing what this band meant to us in the first place. I mean there are a lot of bands out there that I can say that I've grown up within the last 10 or 11 years. And by the time they get to this stage in their career they kind of either wimp out or try to do something stupidly commercial that they are not capable of or just totally lose touch of what they meant in the first place and we were just determined that wasn't going to happen to us. If we were to continue then we had to have an impact, we had to do something strong.

Again which would explain for the lack of experimentation. For example, on Caravan Beyond Redemption (which also happens to be a favorite of mine) you had utilized a whole slew of uniquely foreign instruments for added effect whereas* Endtyme *is more heavily straightforward altogether.

Like I said, we kind of reached as far as we could with that kind of quirky style. I'm not saying that this is the "be all and end all" of **CATHEDRAL** with this album. I don't even know what our next album will sound like but it felt right to do this album now for this moment in time. We wanted to do something that's more from the gut as opposed to just being all fancy and trying to achieve things that we're really not that capable of doing, y'know? We just wanted to do something that felt natural to us as opposed to trying to force something out of us that wasn't. Like I said, after all this time, I think this is the most natural sounding record we've probably done since our first one.

How much of an influence did science fiction play a part on this recording? The reason I ask is because, from reading past interviews and listening to previous efforts, I've noticed that you drew a lot of past influence from films like "Planet of the Apes".

Well not much at all really this time. I mean I'm interested in sci fi to a certain extent and I've always liked to use science fiction to explain certain unexplainable things that are part of reality, if that makes sense. But this time there has been no direct influences from a movie or from a book that I've read. The only kind of song on the album that comes from or at least based on a movie is the last track, "Templars Arise." That's based on a series of films from the early 70's that were called "Tombs of the Blind Dead." It's from a spanish film director called Armando Diasorio (correct spelling?) and actually when **CATHEDRAL** first started, when we recorded our first demo, it was a tribute to those films, to the tombs of the blind dead. And our only ambition when we first started was to record four 7"s. Each 7' was going to be based on each of those 4 movies but unfortunately we got a record deal and we are here 10 years later (laughs). But in general I don't consider that, lyrically, it has to be based on science fiction at all. It's more kind of futuristic nightmares that I have had, y'know? Visions of the future, the way that mankind is slowly letting everything slip from its grasp in an attempt to gain more and more material things. The actual nature of mankind and the nature of the earth has been totally neglected. For instance, a song like "Melancholy Emperor," that's about the angel of death rightfully coming back to reclaim the earth that has been abused and pretty much murdered by mankind. A song like "Whores to Oblivion," that's based on why we're here or what actually goes on in the world. It's just about people that don't question things and slaves to that kind of oblivious attitude.

SEA OF GREEN

BY MICHA KITE

WHEN I FIRST HEARD THE MONIKER **SEA OF GREEN**, TWO THINGS ENTERED INTO MY MIND. THE FIRST WAS A VAST FIELD IN COLUMBIA ADORNED WITH LUSCIOUS ACRES OF TANTALIZING BUD, BUT THE SECOND WAS AN IMAGE OF A SHORELINE ON SOME DESERTED CARIBBEAN ISLAND AWAITING MY ARRIVAL. EITHER IMAGE IS QUITE ACCURATE WHEN IT COMES TO DESCRIBING THE SOUND OF **SEA OF GREEN**. AT ONE MOMENT IT CAN BE A PSYCHEDELIC TRIP INTO THE NETHERWORLD OF YOUR SUB-CONSCIENCE, BUT IN THE SAME BREATH IT CAN BE A VERY RELAXING AND SURREAL EXPERIENCE, ALMOST A MENTAL VACATION IF YOU WILL. WHATEVER MIND TRIP **SEA OF GREEN** SETS YOU IN, IT'S A GUARANTEED BLAST!

PIT: I heard you cats just went through customs, how did that go?

Eric Kuthe: Well, we got our work permit, we registered our gear. I've got a criminal record so I got a letter from a lawyer and we just answered all of their questions properly and we got in.

They didn't find anything shall we say "illegal" on the bus?

Chris: No, we didn't have anything anyway. I'm gonna have to smoke your guy's dirty brown weed down here. I would rather smoke Marlboro red's cause I get more stoned (laughter).

You're a fairly new band that has only been around for a couple of years but yet your already working on your third release, that's quite impressive.

Chris: We got together in November of 99 and recorded our first e.p. *Northern Lights,* after being together for only three months. But, the drummer Chris and I had been together playing on and off for about five years. So we had a lot of ideas together before Travis (vocals/guitar) joined up. I have my own record label called 12th Planet Music, and we released a demo tape through our own label. Basically, we had three record offers in the first three weeks and we signed with The Music Cartel and recorded *Time To Fly* in September of last year. We went on tour and when we got back we had tons of ideas. I thought, why don't we go back in and I'll produce? So, we went in over the "4/20" weekend and recorded six new songs that just kick major ass on the same soundboard that BLACK SABBATH recorded *Never Say Die.* We're going to be touring on and off throughout the whole summer and I'm hoping to get back into the studio in October to record another six to eight songs and take it from there. Our next album isn't due until next year around this time.

You guys seem to be getting a lot of airplay on the extreme sports show "Blue Torch" and also MTV's "Road Rules". Is the Vans Warped Tour next or what (laughter)?

Eric: Well, last year with *Northern Lights,* MTV picked up all six songs to use behind "Road Rules" and we signed a contract for that for them to use it anytime that they want. X-Games used one of our songs "In The Sun" for a smash up, crash up, kind of segment and now you have Blue Torch. They seem to really dig our stuff and I think its because its more laid back and it has more melody to it. I would love to do the Warped Tour, I mean how do I do it?

STEREOMUD

BY ELAINE RAWLINGS

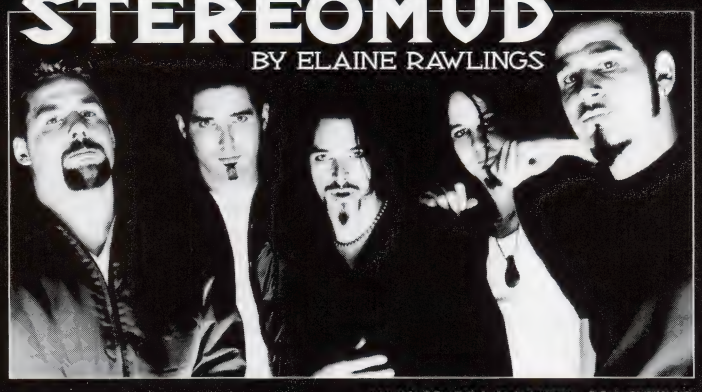


PHOTO BY DANIEL HASTING

STEREOMUD HAS RISEN FROM THE ASHES OF **LIFE OF AGONY**'S UNTIMELY DEMISE AND ALSO INCLUDES A FORMER MEMBER OF **STUCK MOJO** AMONG ITS' BAND MATES. WHILE SOME COMPARISONS TO THOSE FORMER BANDS WILL COME UP RIGHT OFF THE BAT, ONCE YOU CHECK OUT THEIR DEBUT, PERFECT SELF, YOU WILL HAVE NO DOUBT THAT THIS BAND IS SOMETHING COMPLETELY DIFFERENT. WITH SOME MAJOR RADIO STATIONS GIVING THEM LOTS OF AIRPLAY WITH THEIR SINGLE "PAIN", YOU HAVE PROBABLY HEARD THIS BAND ALREADY. IF YOU HAVEN'T, DO YOURSELF A FAVOR AND GIVE THEM A LISTEN. THEY ARE PROBABLY GOING TO BE ONE OF THE ONLY BANDS LEFT STANDING WHEN THE DUST CLEARS.

Pit: Since some of the members are from different bands originally, how did you come to be and how long have you been playing together?

Corey Lowery: The idea for this band came from Joey (Z, guitars) and Dan (Richardson, drums) playing in LIFE OF AGONY and me playing in STUCK MOJO, we had toured together before. For certain reasons, we weren't happy with the bands we were in at the time. They gave me a call to come up and jam with them. While we were jamming, we saw that we had built up a chemistry together. We wanted to find a singer and I knew Eric from Atlanta, he came up and auditioned, got the job. Then we added another guitar player from Long Island, John Fattoruso. The chemistry was just there, we knew it from the second we started playing together. We've been together two years now.

How did you get hooked up with Loud / Columbia Records?

It seems like we went on a showcase tour of New York. We did a bunch of showcases and Loud Records came out and signed us. When Columbia found out they had this, they also got behind us. It feels really good to have two labels pushing us.

How did the recording of this album go?

The recording of this album was awesome, we recorded in four different places. We did two songs in Atlanta, flew out to LA and recorded three songs, we recorded nine songs in Seattle, and finished up the last song in New York.

What made you go to all those different studios and producers?

Originally, we started off doing it with just one person, but it all came down to timing. Everybody was really busy, but they all wanted the project. We kind of split it up from there. It was cool to have different ideas and different producers. We were pushed harder then we've ever been pushed. That's how great albums are made. Some parts went really fast and some parts went really slow, but I wouldn't change a thing about it.

As far as your writing process, who does most of it?

One person will come in with an idea and the rest of us will just go off it from there. I will usually come up with a melody line or lyric, then everybody works together. It's very band oriented.

Is that different from your experiences with your previous band?

It's very different. Sometimes I felt like people would get in the way but, you know…

Do you think that people will try to pick your music apart, looking for comparisons to either STUCK MOJO or LIFE OF AGONY?

You know what, I remember when I was in STUCK MOJO, and we were on tour with my brother's band, SEVENDUST. I was sitting on the back of the bus, and I kind of knew this would be my last tour with them, I pretty much hung out and wrote songs the whole tour. After writing music like that, I was inspired to find a band I could be completely happy with.

Are you going to be doing a lot of touring in support of the new album?

Yes, we've already gone out with GRAND THEFT AUDIO, NONPOINT, ENDO, and CRAZY TOWN. You want to be on tours where everybody is a big family and you have fun.

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IT WAS TWENTY YEARS AGO WHEN **MANOWAR** UNLEASHED ITS FIRST VINYL, AND DECLARED WAR ON THE UNSUSPECTING DISCO-RIDDEN MUSIC SCENE. THAT ALBUM WAS BATTLE HYMNS, A LANDMARK ACHIEVEMENT IN HEAVY METAL GENRE.THE GROUP CONSISTED OF FOUR PISSED OFF INDIVIDUALS NAMELY JOEY DEMAIO ON BASS, ROSS-THE-BOSS ON GUITAR, ERIC ADAMS ON VOCALS, AND DONNIE HAMZIK ON DRUMS. OUT OF THIS INITIAL LINE UP, ADAMS AND DEMAIO STILL KEEP THE TORCH BURNING. BATTLE HYMNS IS NOW RE-MASTERED AND RE-RELEASED WITH VERY IMPRESSIVE LINER NOTES, AND ARCHIVE PHOTOS. VOCALIST, ERIC ADAMS, GOES BACK IN TIME AND TRIES TO RECAPTURE THE ESSENCE OF THE PERIOD.

MANOWAR

BY MARK KADZIELAWA PHOTO BY FRANK WHITE

Pit: Until I read the liner notes in the booklet I had no idea how instrumental Ronnie James Dio was in getting* MANOWAR *off the ground.

Eric Adams: Ronnie was very instrumental in getting this band going. Ronnie is a very good friend of Joey's and mine. We grew up almost in the same town. We were about thirty miles away from each other. Whenever we see each other on the road we reminisce about the old days. But, that's how the ball game got started. Ronnie got hold of Joey to help out with the BLACK SABBATH project. That's how Joey met Ross (The Boss). Ross was the only other American on the Black Sabbath tour, they clicked right away, and here we are.

***What do you remember from the formative stages of* MANOWAR?**

I remember getting a phone call from Joey from Europe. He was asking me if I would do a favor and sing some songs that he was writing. When he came back to U.S., he told me what the songs were about. I met Ross, and the three of us began to rehearse these songs. I think the first songs we worked on were "Battle Hymn", "Shellshocked", and one more. There were just three songs. We got a studio drummer, who was just a friend. We went into a studio, and we recorded it. It was just like a demo. The following weekend Joey tells that we have a record deal. I was very surprised because I didn't think we had a band. It was a weirdest thing, but everything happened for a reason.

How would you describe the members of the band at that time?

I'll be honest with you, and tell you that everyone had the same attitudes. That's hard to get. Everyone had the same attitudes. We wanted to play some serious metal. We were sick of what we were hearing on the radio. It was being called metal, but we really wanted to do it the right way. We all had one direction in mind, and it made it really easy for us. Me and Joey are still together after all these years, and we're still thinking the same way.

Eventually Ross-The-Boss and Dannie Hamzik were gone, how come they left the band, and what are they doing now?

I'm still in touch with Ross, and Danny I haven't seen since we split up in Dallas. Danny left the band after he found out we were dropped by the record label. He was living in Florida, and we were based in New York, and he didn't want to make the commitment I guess. The band was still in the infancy stages at the time. We only worked together for six months. We put the ads in the magazines, and we found Scott (Columbus) who is still with us. Ross left because his musical taste just changed. He wanted to get back into blues more. *Kings Of Metal* was his last album with us. I remember him having the conversation with us about it. He felt bad, and he didn't want to hold us back. We left as friends, and we're still friends. I saw Ross in Madrid about a year and a half ago. We spoke a little, and he's doing fine.

Battle Hymns *is filled with some incredible songs, in many ways pure metal statements. How do you feel about the material 20 years later?*

I feel just as strong about them as I did 20 years ago. The songs still have the same meaning as they did 20 years ago. Every album since then is filled with powerful titles and lyrics. We were making a statement back then. The title, *Battle Hymns*, meant that we declared battle on a lot of metal bands that were out there. We felt that we were not a bullshit band, our music was serious, and that was it.

Will other* MANOWAR *albums get similar re-issue treatment?

I think we're planning on that. It's a good idea. *Hail To England* was our next album, so two years from now it will celebrate its 20 years. We'll have to see. I'm sure there'll some big plans for that one as well.

***Are there any special events planned to celebrate the silver edition of* Battle Hymns?**

We're too busy right now completing the new album, so there is nothing planned. Who knows what's gonna happen when we go on the road. There maybe some surprises. That's too far down the road to even think about. We may incorporate some of these songs into a set list.

***What pisses you guys off to continue doing* MANOWAR?**

What pisses us off is the music of today that we hear on the radio. Right there is a single motivating factor for us to come out with another record. It reminds people of what metal is, and how it should sound.

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CLUTCH

WHAT IS IT THAT DRIVES A BAND LIKE **CLUTCH**? IS IT THEIR IMMEASURABLE CULT FOLLOWING, THEIR INVARIABLE BROTHERHOOD WITHIN, OR THEIR PERPETUAL SUNDAY NIGHT RITUALISTIC FEAST OF FRIED CHICKEN? WHATEVER IT IS, WEST VIRGINIA'S "PRO ROCKERS" FUSE TOGETHER THEIR CORNUCOPIA OF RIFFS INTO A SOLID BALL OF HARMONIC GROOVE. JUMPING IN AND OUT OF MAJOR LABEL COMPENSATIONS/CONFINEMENTS, **CLUTCH** COULD CARE LESS ABOUT THE MODISH WAYS OF CURRENT TRENDS AND DO WHAT THEY WANT, WHEN THEY WANT AND HOW THEY WANT. THEIR UNDENIABLE ABILITY TO TOUR WITH ANY AND EVERY BAND UNDER ROCKS BANNER BRINGS FORTH AN ATTRIBUTE THAT IS IRREFUTABLE, AS IT IS PERVASIVE. VOCALIST NEIL FALLON CRAFTS SOME OF THE MOST DISCERNINGLY DRY HUMORED LYRICS THIS SIDE OF FRANK ZAPPA, AND THIS (ALONG WITH THEIR EVERLASTING TOURING REGIMENT) COULD VERY WELL BE THE KEY TO THEIR SUCCESS.

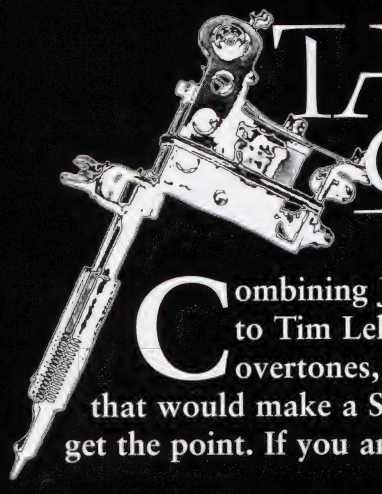
BY MICHA KITE PHOTO BY SCOTT EVANS

On the surface a title like "Pure Rock Fury" could be taken as a jab at the current fads that saturate today's music scene, but Neil assures that this isn't the case. "We don't put any thought into music outside of our own and we pay very little attention to our peers. The title is more of a statement about the song itself. It's hard to analyze when you have just finished an album, but maybe I'll have a different opinion in a couple of years and say yes, that is the case. For us, less is more without all of the bells and whistles, and we have always been very bare boned about the sonics of it all."

As with any great band, anyone that is well-versed on CLUTCH'S musical history knows that change is chronic when it comes to their sound. "I think our sound changing had to do more with dynamics, learning that we didn't have to play as loud as possible at all times and we could bring different things in. I mean over the course of time if you're the same person that you where ten years ago then there's probably something wrong. I can't predict what we will do next because it's not something that we do intentionally. We are thinking about bringing some more instrumentation into the mix, like on the self titled release we brought in some organ and we stopped doing that and maybe that would be cool to bring back, as well as some added percussion, but not as a featured thing."

One glance at the lyrics to "Careful With That Mic..." and its evident that your not dealing with pseudo intelligence, but with phrases that are well crafted and thought out. "When I was coming up with the lyrics one of the things that I had in the back of my mind was that I wanted to come up with some really ridiculous words, maybe something that you had never heard in a rock song before. With each line if I could get the guys in the band to laugh, then that was a good reason to put it into the song. There is definitely a sense of humor but it's also self reflective in a way. I do like Frank Zappa's sense of humor quite a bit, so maybe that was a subconscious influence."

CLUTCH most indubitably have a colossal cult following, and if you have ever been witness to their live expression, you've swam in the sea of bobbing bodies amassed by pure rock unity. "I think a lot of it has to do with the quality of our live shows and the amount that we have done. We've been doing it for ten years and being more of a live band, it becomes a word of mouth thing as opposed to getting a huge single and then blowing up. Often when that happens to a band, you deflate quicker than you blow up. Also, we have never been real picky about who we tour with because after all people are people and your really just doing yourself a disservice by limiting yourself to one genre. If you look at the big picture yes, we have played with both SLAYER and LIMP BIZKET and people will say that they're two completely different bands, but to us they're still just rock bands. Its not like we're talking about THE NATIONAL PHILHARMONIC and PUBLIC ENEMY, it's still rock, and over the years I think we have picked up a fraction of different bands audiences and because of that we have a pretty eclectic crowd."



TATTOO GUN

Featuring Tim Lehi

By Wayne Marks

Combining Japanese art with violence and gore may seem a little off to some people, but to Tim Lehi, it's as a natural as it can be. With bright, vibrant colors and macabre overtones, Tim's work stands out amongst a large field of peers. Add to this imagery that would make a SIGH or SABBAT cover look like a little Golden Books illustration and you get the point. If you are ever in San Francisco, stop by Ed Hardy's Tattoo City and check Tim out!

Pit: How old were you when you were first attracted to tattoos and when did you decide this was a field you wanted to pursue?

Tim Lehi: I've been interested in tattoos as early as grade school. I basically started the slow process of learning tattooing at seventeen. I've always been interested in art, my dad is an art professor and professional painter, so I grew up always drawing. When I was in high school, I drew flyers for thrash and death metal shows. Through drawing those flyers, I met other tattoo artists. Metal helped me get into what I've been doing for the past ten years.

Which artists do you admire and how have they influenced you?

Horiyoshi II and III, Ed Hardy, Bob Roberts, Jeff Roberts, and Chris Trevino are all artists I admire as well as having been influenced by them. These artists all combine technique, ambition, and dedication in their work. The legacy of Japanese print making has been a long time influence on my work. When people think of Japanese prints, they usually imagine them to be beautiful or serene, when in fact, Japan has a history of gory art as well. I go for the lesser known, bloody, hell scenes of ghosts and demons.

Are there any pieces you have done which standout as your favorites?

I have a lot of body suits in progress that I am excited about finishing. I'm mainly into doing large Japanese styles of work, and all kinds of work with elements of gore.

If you weren't tattooing, what do you think you would be doing as an artistic outlet?

I'm lucky in that I've never had any other job besides tattooing. Aside from tattooing, I'm into painting, drawing comics, and playing guitar. I like playing BC Rich and Jackson.

What kinds of music are you into and are any of these helpful in creating art for you?

Since I was very young, I've been into all kinds of metal; death, black, thrash, grind, and basically all pissed off sounding stuff. From the early days, before I started tattooing, I drew lots of gory imagery for flyers and since then the macabre has been a recurring theme in my work.

What kinds of pieces are your most favorite to ink and how would you describe your style to someone who has never seen your work?

Japanese style work, large body work, skulls, gory stuff, and traditional American style are my favorite kinds of tattoos. Basically, my tattoos are balls deep style. People come to me and I style out what they ask for.

What's the most unusual request you've had for an ink job?

Once, a guy asked for a demon fist fucking an angel with a severed arm. I was excited about that for a while. I think it's cool people seek me out for shit like that.

Any final comments?

I'm a workaholic! Anyone interested in getting work done can contact me at Ed Hardy's Tattoo City 700 Lombard St San Francisco, CA 94133 (415)354-9437.

MOVIE REVIEWS

EKO EKO AZARAK I & II

Does everybody love Japanese schoolgirls? Darn tootin'! Get ready for some serious devil worshiping, American loving, spell casting, panty flashing little ladies in these two highly entertaining cheese fests. A new girl enters a school where some black magic in the basement has been going down. Well, she's been know to dabble in some magic herself and as soon as it gets unleashed, the shit hits the fan. A group of 13 kids get trapped in the school until they're basically all dead but trust me; it's damn fine entertainment. There are some great violent scenes and imaginative effects that culminate in a pentagram of fog running through a city (!) and bloody effects. The second film is not as strong, yet worth it if you love the first.

Video Mayhem of Florida: www.fm3d.com/videomayhem/

CYCLONE

Stranded on a small, crowded, tourist boat in the middle of a shark-infested ocean, a starving man says, "Nobody in his right mind would commit an act of cannibalism." Another replies, "Cannibalism or not, we're hungry." Not only is this outlook more realistic, it's more fun to watch! This is "ALIVE" meets "GILLIGAN'S ISLE". Fortunately, our folks don't have the option of eating coconuts or finding some lame island. The nature of this stranded tale is very slow and grueling, so if you can take the intentional snail's pace you'll receive the pleasure of watching some people get really pissed off and hungry for rump! There's also a great mean spirited fate of many of the "survivors" when help finally arrives.

Video Screams: www.videoscreams.com

IMPULSE

Hot damn! This is a rare gem from William Shatner's slumming horror days! In this total sleaze fest we get to see the intergalactic legend hit career rock bottom, as he plays a murderous pursuer of women's lust, bankroll, and blood. After one of the worst flashback openings to show the planted seed of his homicidal youth, we are treated to a smorgasbord of jaw dropping scenes: Shatner styled seduction of belly dancers, old rich ladies, single moms and even a young one. In every other scene he sports some incredible outfits that look like they were borrowed from Dolemite. But, let's also not forget the complete crap acting, of him going ridiculously berserk and killing some broads. Shatner seems to not know the difference between a sly fondle and strangling. Truly embarrassing and an excellent addition for anyone who appreciates such trash.

Video Screams: www.videoscreams.com

ROSEMARY'S KILLER

Here's a slasher flick essential and a must see for anyone who digs the genre. More widely known as "THE PROWLER", early Tom Savini gore is featured uncut in a typical plot that moves from killing to killing nicely. While in the war, a soldier receives a letter from his woman back home saying she can't wait for him to park the car in the garage anymore and needs to move on. Well, when he gets back all he's got on the mind is revenge. Thankfully, the man is not easily satisfied so flash forward to a school dance thirty or so years later and the killings start up again. And do they ever! Pitch forking, shotgun blasts to the head, throat slashing, and a bunch more of real deal blood shed that holds on the moment. Similar to "HALLOWEEN" and "THE BURNING", here's one for the classic 70's horror fan.

Crimson Cult Video

NIGHT OF THE SORCERERS

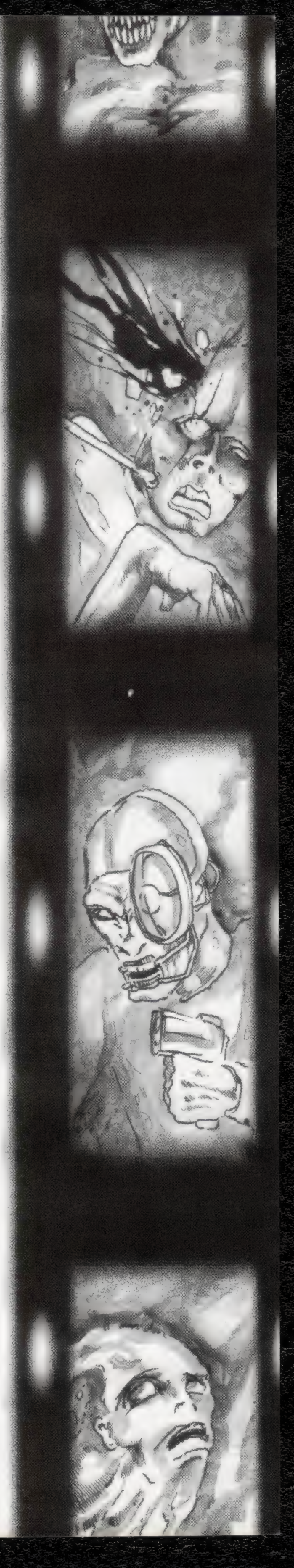
Leopards by day, she-devils by night! Directed by Amando (the BLIND DEAD series) DeOssorio, this film certainly bears his mark with sacrificed (and of course whipped) women who return from the dead and run down mortals in slow motion. Some intruding Americans decide to photograph the Amazon to the distaste of locals and when they won't leave, a curse begins to take effect. Leopards start circling the camp area, but only during the day... Heads begin to roll and amidst all the madness there's the intermission of a gratuitously long sex scene. While not as classic as the BLIND DEAD, we do get a solid amount of creepy, jungle atmospheres, rituals, and screaming decapitations. If you're a fan of DeOssorio, this is definitely something to check out.

Midnight Video: www.midnightl.com

RING

There's been a big buzz about this Japanese thriller ever since it hit the bootleggers and now rumor has it that DreamWorks are going to do an Americanized remake. First off, the hype is all well deserved, "RING" does deliver the goods. The story centers around a mysterious video tape that, when watched, will result in the viewer's death one week later. The tape gets in the hands of some teenagers and they all die at the exact same moment the next week. Without any explanation save urban myth, a female reporter follows the story where the authorities give up. She watches the tape and soon realizes that she has made a big mistake after also making her ex-husband also check it out. They then fight to save themselves with great suspense, an epic reaching story and chilling visuals. Highly recommended.

Blackest Heart Media: www.blackestheart.com



REVIEWS

KULT OV AZAZEL - OBITUS - HUMANICIDE - THY LORD

Satan's Horde Shall Rise Again...Gather Against Humanity – Christcrusher Productions

More nihilistic black metal comes forth in this four way split, courtesy of England's Christcrusher Productions. I would have to honestly say that I thoroughly enjoyed three quarters of this disc. USA's **KULT OV AZAZEL** starts off with four tracks, all excellent. After an incredible debut, these four songs present one of the best black metal bands America has to offer. **OBITUS** from Sweden are up next with some fast, melodic, yet still raw and harsh, black metal. Not the typical Swedish sound here! "A Day Of Doom" has got to be my favorite track of the four songs presented here with it's catchy hooks and completely grim feel. Another quality band. Not so for the other American band on this split. **HUMANICIDE**'s six song presentation sounds tinny, primitive, and more like a live rehearsal. The vocals especially hurt them as they are presented in a more of a growly, spoken word chant than actual singing. France's **THYLORD** ends this with five excellent tracks and some completely sick vocal vomitings. With a running time of over sixty minutes, this is an excellent release and should be in your collection, if you crave raw hateful, metal. I personally would have dropped the **HUMANICIDE** in favor of two more tracks from the other three, but I guess that's just my personal taste. – Wayne Marks

Christcrusher Productions: PO Box 159, Cheltenham, GL52 2XT England http://christcrusher.com

ABORTED – *Engineering The Dead* – Listenable Records

Brutal fucking death metal is what you will find from **ABORTED**, and they play it well. With some obvious DEICIDE influences, **ABORTED** maneuvers through *Engineering The Dead* with all the caution of a crazed madman at the wheel of a tank. While I lost interest in death metal many years ago, **ABORTED** was very much to my liking, with their interesting hooks and a drummer whose limbs seem to be on the verge of falling off. Add to that some excellent guitar work and some really cool vocals, you can guess the rest. Stand out tracks are definitely "The Holocaust Incarnate", "Engineering The Dead", and the discs closer "Exhuming The Infested." If you miss the old death metal from the late 80's, but have a craving for the more modern brutal death, **ABORTED** is definitely for you. – Mark McCauley

ABORTED: Sven, Kerkdreef 9, 8797 Beveren Leie, Belgium www.goremageddon.com

Listenable Records: BP 73, 62930 Wimereux, France www.listenable.net

HELLSPAWN – *Lords Of Eternity* – Rotten Records

Holy fucking shit! I was expecting some fast, barbaric, Aussie, war metal or, at the very least. Some brutal black death. But no, **HELLSPAWN** completely threw me off track. While **HELLSPAWN** occasionally utilizes the barbaric drumming style that distinguishes the Australians form the rest of the world, **HELLSPAWN** also adds to this some heavy, melodic, keyboards, melodic, technical guitar work, and varying tempos throughout this disc. *Lords Of Eternity* is at times, very reminiscent of EMPEROR's *In The Nightside Eclipse* in style and structure. With exceptional use of acoustic guitars, **HELLSPAWN** weaves a darkened tapestry that is both chillingly brutal, yet instantly appealing to those who enjoy more melodic black metal. Nekroslayer must have had to go to voice therapy after laying down such vocals on this one. With song titles such as, "Baphomet's Disciple", "The Whores Of Adramalech", and "Ancient Possession", you know this is not one of those bands that will land in your local Best Buy or Wal Mart. I loved the string interlude on "Baphomet's Disciples". Hell, I loved this whole fucking thing! Hail the Aussie scene and hail everyone who adds this to their collection! – Mark McCauley

Rotten Records: PO Box 2157, Montclair, CA 91763 USA www.rottenrecords.com

HEMLOCK – *Lust For Fire* – Full Moon Productions

I really wanted to hate this! I have never been fond of **HEMLOCK** in the past. In fact, you could safely say that they were the most irritating and annoying band I had ever heard. You shall probably never know how much I wanted to hate this disc. But I can't. That is because *Lust For Fire* is one of the best things I have heard in a long time. One of the main reasons is that they have changed their vocals. The vocals in the past have been the downfall of **HEMLOCK**. Gone is that aggravating screech, and what we have now are vocals that remind me a lot of old VLAD TEPES. Their music still has an early DARKTHRONE feel to it, which is also a plus. Don't look for any slick production here. *Lust For Fire* revels in the rawness which has been lost in most of today's black metal releases. I cannot stress how good this disc is. Even if you hated them in the past, I would definitely recommend that you pick this up. You might just find yourself a **HEMLOCK** fan. I know I am one now. – Mark McCauley

Full Moon Productions: 2039 Roxburgh Ct, Lakeland, FL 33813 USA www.fmp666.com

THY INFERNAL – *Warlords Of Hell* – Moribund Records

This is **THY INFERNAL**'s sophomore release and it's not a bad follow up to their debut *Satan's Wrath*. This time around though, they sound even more like the Swedish black metal gods, DISSECTION. While musically this is a good thing, I'm afraid the vocals are not quite as good as those on *Satan's Wrath*. With their use of a multi tracked vocal layer on every song. It sounds a bit disjointed, but actually begins to grow on you after a few listens. Hailing from Oregon, **THY INFERNAL** have definitely captured the early Swedish black metal sound and throw in some American thrash elements to spice up the mix. All in all, I eventually liked this, though upon first listen, I was less than impressed. "Night Of Full Moon" is possibly the best song **THY INFERNAL** have written to date and is the obvious standout here. Moribund can be proud of this release and hopefully, **THY INFERNAL** will continue to write quality material where others fail miserably. Only time will tell. – Mark McCauley

THY INFERNAL: PO Box 40828, Portland, OR 97240 USA vaderthor@hotmal.com

Moribund Records: PO Box 77314, Seattle, WA 98177 USA www.blackmetal.com/mega/moribund

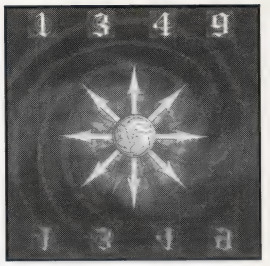
VENEFICUM – *Dysphoria* – Forever Underground

Fans of DIMMU BORGIR, ARCTURUS, and KOVENANT take note, it's time to put your Norse discs aside. There's a new kid on the block standing poised to usurp the throne from all your idols; **VENEFICUM**. *Dysphoria* is a disc full of extremely well played, symphonic, technical, black metal. Unlike the previously mentioned bands, **VENEFICUM** delivers without sounding contrived and clonelike. With the vocals reminding me at times of Fredrik of PARNASSUS OCTINOMOS, **VENEFICUM** wraps it's debut CD into one tightly fit package of blackness. It's truly impressive to hear a band in this genre that does not follow all the popular, clichéd trends. With structured songs, freezing vocals, and intelligent lyrics, this is surely a disc that will wake some people up. Hopefully, **VENEFICUM** will continue on this path. – Wayne Marks

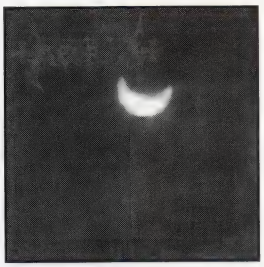
VENEFICUM: 10249 Hickory Dr, Orland Park, IL 60462 USA www.veneficum.com

Forever Underground: 1111 West 4th St, Hobart, IN 46342 USA www.foreverunderground.com

1349 – *1349* – Holycaust Records



Bleak, depressing, Norse black metal played the old way! I was completely thrown off by the cover and probably would have passed this by, but I am so glad I didn't. From the opening thunderstorm and church bell chimes, this will take you on a journey through all that black metal once stood for. "Antichrist Warzone" is surely my favorite track here, yet that is not to say that the remaining three are any thing short of excellent. Comprised of four dark souls, with session drums on three of the tracks provided by SATYRICON's Frost (I have read that he is now the permanent drummer), **1349** assaults and leaves you battered and beaten like a hateful street mugging. Yes, this is what is needed to kick the Norwegian scene in it's techno industrial ass and remind them of where they started. The final track is a cover of CELTIC FROST's "The Usurper", with both vocals and drums handled by Raun. This live in the studio track is completely excellent, and proves that they can play extremely tight in a live setting. I urge you not to let this one slip by! – Wayne Marks
Holycaust Records: PO Box 6537, Virginia Beach, VA 23456 USA www.holycaust.com



ABORYM – *Fire Walk With Us* – Scarlet

ABORYM's second release is much easier to digest than their debut, *Kali Yuga Bizarre* is. This time they have slowed things down a bit and the music is less busy than before. The fact that the legendary Attilla Csihar handles most of the vocal duties on this is truly a highlight. Having some of the most distinctive vocals in all of black metal, he does not disappoint here. The music at times is cyber black metal and at other times sounding like Atilla's old project PLASMA POOL on a bad acid trip. A very unique cover version of BURZUM's "Det Som En Gang Var" is included on here and, their avantgarde take on this song is unusual, to say the least, but it fits in perfectly with the rest of the tracks. All in all, a much more mature release from **ABORYM**, and definitely worth a listen. – Wayne Marks
Scarlet: Via Mattei 48, 20097 Donato mil se Italy

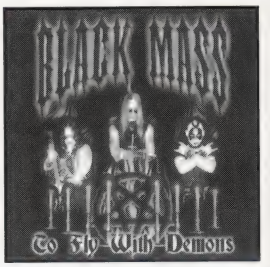
ALAS – *Absolute Purity* – Hammerheart USA

Erik Rutan is well known from his work in HATE ETERNAL and MORBID ANGEL. With **ALAS**, he takes his art in a very different direction. On *Absolute Purity*, we are given melodic guitar work that descends into grimness, with touches of ambience. Vocals are handled by Martina Astner, a talented siren whose voice ranges from crystalline on "Loss of a Life" to almost operatic on the title track "Absolute Purity". Completing the lineup are Scott Hornick on bass and Howard Davis on drums. Guitars and keyboards, as well as music and lyrics, were all done by Erik. If you like female vocalists, or are just looking for something aside from the norm, *Absolute Purity* is worth a look. – Jeremiah Wetherton
ALAS: www.hateeternal.comalas
Hammerheart USA: PO Box 42323, Pittsburgh, PA USA 15203 www.hammerheartusa.com

AVERSE SEFIRA – *Battle's Clarion* – Lost Disciple Records

Lost Disciple sure have one hell of a release here! **AVERSE SEFIRA** is one of those bands that I can only describe in one word; incredible. From the opening assault of "Battle's Clarion" to the brutal onslaught of "...Ablaze", this is some of the best black metal recorded this year, or any year for that matter. Pounding drums, disjointed harmonies, and vocals that are as raw as fuck, this immediately won me over. Two ritualistic ambient pieces are included here, "Withering Storm" and " The Thousand Aeon Stare". While the addition of such tracks are usually diminishing to a discs impact on the listener, it does nothing but enhance the overall effect. Their placing is like a calm before the storm, and what a hellstorm it is. If you see this anywhere, Pick it up immediately! **AVERSE SEFIRA** is a band you definitely must not miss. – Mark McCauley
Lost Disciple Records: PO Box 340, Winthrop, MA 02152 USA www.lostdisciple.com

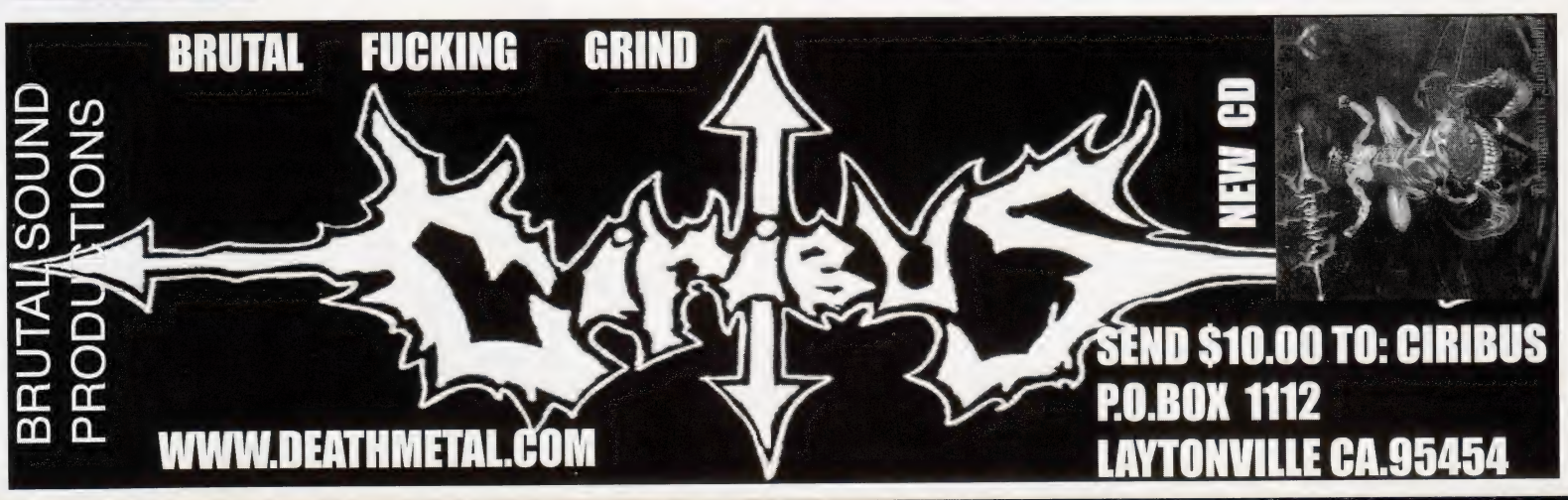
BLACK MASS – *To Fly With Demons* – Elegy Records



Quite an impressive debut from this trio. Hailing from America, **BLACK MASS** play some good, satanic, black metal. This takes me back to the old days, when black metal was emerging out of the remnants of death metal. I would have to say this reminds me a little of BLASPHEMY and BEHERIT. Throw in some early ANCIENT RITES and you will have a pretty good idea of what **BLACK MASS** is all about. It's good to hear a more guttural voice, as this compliments the music nicely. The whispering vocal style used in the song "Parallex Profanity / To Fly With Demons", is a definite plus and I wish more bands would use this approach. When done properly, it can enhance the overall feeling of a song, as it does here. If you miss the early days, or never got a chance to experience them, check this out. – Wayne Marks
BLACK MASS: PMB 323, 905 W. 7th St, Frederick, MD 21701 USA www.usblackmass.com
Elegy Records: 71 Ackerman Ave, Suite 163, Clifton, NJ 07011 USA www.elegyrecords.com

BLOODTHRONE – *Storms Of Apocalypse* – Forever Underground

When I first received this, I figured it was going to be some harsh black metal. Instead, what **BLOODTHRONE** offers is a near perfect blend of black death metal in the old school style. While most bands that label themselves in this style are no more than death metal with satanic overtones, **BLOODTHRONE** throws in enough of both styles on *Storms Of Apocalypse* to truly categorize them as one of the unique elite. All around, this disc has a very dark feeling to it. BEHERIT's *Drawing Down The Moon* came to mind a few times. While fans of both genres will probably pass this by, due to the fact that it's not "black" enough or not " brutal death". That would truly be a shame because, **BLOODTHRONE** has all the elements that would appeal to fans of both worlds. – Mark McCauley
BLOODTHRONE: www.geocities.com/bloodthrone666
Forever Underground: 1111 West 4th St, Hobart, IN 46342 USA www.foreverunderground.com



CRADLE OF FILTH – *Bitter Suites To Succubi* – Spitfire Records

Returning with their second release in less than a year's time, **CRADLE OF FILTH** throw some interesting curves with this one. "Summer Dying Fast", "The Black Goddess Rises", and "The Principle Of Evil Made Flesh" are all given re workings and upgrades. Actually, while I found this quite interesting, they are still not quite as powerful as the originals. The other oddity here is a cover of THE SISTERS OF MERCY song "No Time To Cry". As with their cover of SLAYER's "Hell Awaits" a few years back, this is nothing short of brilliant. They have left enough elements of THE SISTERS so the song is easily recognizable yet, have given it the **CRADLE** treatment it deserves. Absolutely classic! Of the six remaining tracks, both "Born In A Burial Gown" and "Scorched Earth Erotica" shine as the standouts of the newer material. The latter having slight elements of DARKTHRONE and IMMORTAL. Just listen to the guitars and you can easily pick this out. All in all, *Bitter Suites To Succubi* is sure to please all **CRADLE** fans out there as it is an excellent follow up to *Midian*. Yet, with their signing to Sony and a new album set for 2002, I'm left wondering if this is going to be a case of too much too soon? I guess only time and the fans will tell. – Mark McCauley **CRADLE OF FILTH**: www.thehordeofthedragon.com
Spitfire Records: 19 Hanover Pl #240, Hicksville, NY 11801 USA www.spitfirerecords.com

DARK FORTRESS – *Tales From Eternal Dusk* – Red Stream

Hailing from Germany, I expected **DARK FORTRESS** to be black thrash, which seems to be the current trend these days. Boy, was I wrong, way wrong! **DARK FORTRESS** plays good old black metal with hints of DISSECTION, early DESASTER, and touches of BATHORY (the epic stuff) here and there. Quality use of keyboards used to fill and not dominate, only accentuate the sheer awesomeness of this disc. *Tales From Eternal Dusk* has black metal classic written all over it. From the opening monastic intro to the melodic, haunting closer, "Moments Of Mournful Splendor", we are taken into a realm where sunlight barely touches. The Tolkein esque trilogy, "Immortality Profound", weaves a tale around music and medieval battle sounds that must be heard to truly appreciate. With vocals slightly reminiscent of DISSECTION's Jon Nodveit, Azathoth handles these duties exceptionally. **DARK FORTRESS** is a band to keep watching, if this debut is an indication of things yet to come! Buy this or forever show your true trendy colors! – Wayne Marks
Red Stream: PO Box 342, Camp Hill, PA 17001 USA www.redstream.org

DARK FUNERAL – *Diabolis Interium* – No Fashion

DARK FUNERAL has unleashed another CD of fast, melodic, black metal onto the world. While this is consistent with their previous works, there are a few interesting variances that they have thrown into the mix. "Goddess Of Sodomy" slows things down a bit and continues on with its' mid tempo fury. In fact, I wish **DARK FUNERAL** would write more songs along this vein, as they prove that blackness and brutality can be achieved without breakneck speed. "Armageddon Finally comes" on the other hand, starts off with all the chaos that IMMORTAL showed on *Blizzard Beasts*, yet still retains all of the melodic parts that distinguish **DARK FUNERL**. *Diabolis Interium* is probably the best release in **DARK FUNERAL**'s history, since *Secret Of The Black Arts*. This is a very complete and professional sounding disc, and the Peter Tagetren production is flawless, as usual. A must for all **DARK FUNERAL** fanatics, and a good disc to pick up if you are unfamiliar with them. – Mark McCauley
No Fashion: Textilvagen 7 120 30, Stockholm, Sweden http://come.to/nofashion

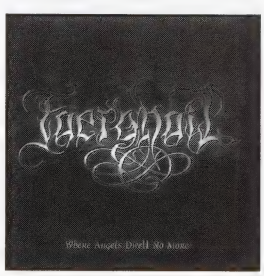
DOWNFIND – *Stop The Silence* – Independent Release

DOWNFIND immediately blew me away with two extremely personal songs on their *Stop the Silence* CD: "Pedophile" written from first hand experience (and any impassioned performance comes from that kind of raw material), and "Phone Bitch"—one of the most vulgar and vicious rantings that I've ever heard put to CD. If an album ever needed a "parental advisory" sticker, it would be this one (and it does get one). To be sure, **DOWNFIND** is not explicit in a gratuitous way. Lead singers (and brothers) Shane and Mike Kreuscher base their lyrics on true-life experience. The pain and rage is real, and that (plus their potent dual vocal attack) is what sets this band and *Stop The Silence* a part from so many metal/hardcore acts. So intense is the last minute of "Pedophile," for example, with its' extreme barrage of curse words, that reportedly Shane Kreuscher needed a 'time out" before the band could continue recording. Other tunes like "Thinking Of Me" and "P.V.L." offer strong hooks and solid melodies a la DEFTONES or INCUBUS, but a sinister and forboding tone in the production (combined with the Kreuschers' piercing vocals) keeps things from getting predictable. Solid playing from bassist John Becker, drummer Charlie Spencer and guitarists Jeremy Eagon and Brian Tipton complete this talented Illinios-based band's line-up. – Jon "K" Konjoyan
DOWNFIND: PO Box 6275, Libertyville, IL 60048 USA www.downfind.com

EZURATE – *Infernal Dominatio* – Forever Underground

What is up with American black metal? While most of their European counterparts are experimenting with industrial and techno crap, we here in the good ole US of A are producing some of the most uncompromising, harsh music around! With *Infernal Dominatio*, **EZURATE** deliver harsh, uncompromising black metal with no keyboard intros or outros, no little sound bites connecting songs, no female backing vocals what so ever! What **EZURATE** does have are freezing vocals, raw guitars, and maniacal drums all played with conviction and perfection. It's odd that this style, while becoming popular again, is rather unique in the black metal world. If you are getting bored with all the musical trends today, **EZURATE** are a band you should definitely check out. No gimmicks, just straight forward, excellent black metal. – Wayne Marks **EZURATE**: PO Box 772 Lemont, IL 60439 USA
Forever Underground: 1111 West 4th St, Hobart, IN 46342 USA www.foreverunderground.com

FAERGHAIL – *Where Angels Dwell No More* – Independent Release



Black metal with an old school thrash / rock n roll feel to it. This is sort of like what ALGAION tried on *General Enmity* but **FAERGHAIL** comes off sounding like a less chaotic version of CHILDREN OF BODOM. Yet, unlike the afore mentioned C.O.B., **FAERGHAIL** sparse use of keyboards and a clear production make this easy to listen to. While I wish the tracks had more of an identity to them, this is not a bad release, it just isn't that monumental All the musicians are very adept on their instruments and I feel by their next release, they could come up with a classic. For now, check out *Where Angels Dwell No More* for one of the better black / thrash releases on the market – Mark McCauley **FAREGHAIL**: PL 52, 32701 Huittinen, Finland http://listen.to/faerghail

HADES ALMIGHTY – *The Pulse Of Decay* – Psycho Bitch Records

Let me prepare you for the new offering from **HADES ALMIGHTY** by stating this, If you were expecting the band to record another *Dawn Of The Dying Sun*, you can pass this release by. It would be unfair to expect them to. Unfortunately, I'm afraid all of their releases will be compared to that part of their musical history. With that now out of my system, we can begin. Due to the departure of Stig, **HADES ALMIGHTY** have decided to continue as a trio. *The Pulse Of Decay* is quite an interesting offering to say the least. In fact, it is very good. Janto's vocals at times remind me of Arilla, other times are a reflection of his past style. Musically, this is a more diverse offering than before, with songs such as "Apocalypse" with it's subtle KATATONIA influence, to "Razor" which builds up like some of the material on *Dawn Of The Dying Sun*. Lyrically, they have abandoned their black / Viking past and have opted instead for a more introspective look at dark emotion. All in all, this is a very good release. If you listen without comparison, you will see that **HADES ALMIGHTY** has succeeded in making a musical change where others have failed miserably. – Wayne Marks
HADES ALMIGHTY: www.hadesalmighty.com Psycho Bitch Records: 47652 Weeze, Germany www.psychobitchonline.de

HARAKIRI – *Virtuous Symptoms* – Cyberdine243 Audio Productions

Having heard this band's name talked about quite often recently, I thought I would check out their newest CD. I was surprised because, for some reason, I had it in my head that **HARAKIRI** was a hardcore band, but I couldn't have been more wrong. This is most definitely not hardcore, but good old death metal! Looking at the artwork on the CD cover tripped me up as well, as it's not your typical artwork, which is nice to see. Actually, this is one of the few bands I have heard lately that do not sound like a clone of DYING FETUS and the whole NYDM sound, and that my friends should make you want to check out this band for that reason in itself. Not that I don't like that style, it's just that the scene is starting to die out rather quickly because of too many bands perpetuating it. **HARAKIRI**, hailing from Indiana, play a style that is more influenced by MORBID ANGEL, and the older style of death metal. Lots of blasting and really grinding guitars help distinguish this CD as well. No slow grooves really at all. The lyrics were a pleasant surprise as these guys use intelligence to get their point across, not the same old gore. So, if you're tired of all the rip offs currently cluttering our scene, then pick up *Virtuous Symptoms*, you won't be disappointed! – Elaine Rawlings **HARAKIRI**: c/o Chris Morrison, 3130 N. Medford Ave, Indianapolis, IN 46222 USA www.harakiri666.com Cyberdine243 Audio Productions: 7325 S. Lenox Ave, Oak Creek, WI 53154 USA

HATE – *Holy Dead Trinity* – World War III Records

Another brutalizing death cult delivered from the bowels of Poland! **HATE** play an uncompromising blend of old style death, combined with aspects of the most brutal acts of today. They are not solely focused on speed or technicality, an overall dark and heavy sound seems to be the focal point. In comparison one could say it sounded close to something such as SINISTER with similarities to older DEICIDE (vocals especially). The lead work is fucking awesome, dark and brooding soloing given depth with reverb and delays, not just your typical scale and wail. There is a little digression upon track 5 "The Kill," I could swear that this was either an old NAPALM DEATH or EXTREME NOISE TERROR song. Other than the forementioned, the album cruises along quite smoothly, obtaining a sound that is very much complete. **HATE** brings me back to the glory days of death, when it wasn't all SUFFOCATION and CANNIBAL clones splattering their album covers and lyric content with the same old repetition that comprises the majority of our underground today. The Polish scene is quickly becoming the powerhouse of death metal and I wouldn't be surprised to see more and more bands of this stature popping up in the near future to join the ranks of VADER, DECAPITATED, LOST SOUL and **HATE**. – Kyle Spanswick World War III Records: PO Box 4517, Downey,CA 90241 USA

HOSTILITY – *Another Statistic* – Independent Release

I discovered **HOSTILITY** at powerslave.com, a cool Northern California music site, and was immediately blown away by their CD. They describe themselves as combining "the insane energy of SEPULTURA with the pissed-off attitude of PANTERA," and it's no hype. But in a way, even this description undersells the band. I can easily put this thrashing and pounding music next to the most intense death metal CD and make a fair comparison–it's that powerful. And it never lets up, from start to finish. It's hard to believe that *Another Statistic* is their first full-length CD, or that this young band will get tighter....but watch out. Vocalist/frontman Greg Haran is a star (or will be one soon). Andrew Holzbaur is a human drum machine. Tony Vorrises and Brandon Sigmund deliver the sick guitar and bass riffs (respectively) to keep the whole thing humming. It's also very impressive that **HOSTILITY** is able to capture so much aggression in a recording studio. (Trident Studios' Juan Urteaga gets recording, mixing and mastering credits.) I can only imagine the intensity of their live show! Intelligent lyrics are included in the totally pro packaging. On a one to ten scale, a definite ten. – Jon "K" Konjoyan
HOSTILITY: PO Box 1092, Novato, CA 94948 USA www.hostilityl.com

KING RAT – *Beautiful Songs for Ugly Children* – Hotshot Locksmith Records

KING RAT have been on the Denver scene for quite some time now, having built a large following by the summer of '98. While they continue to play local shows, they've turned their focus to the national scene. Notably, they've shared the stage with the likes of MIKE NESS, PENNYWISE, U.S. BOMBS, AGENT ORANGE, ALL, BAD BRAINS, and THE MIGHTY MIGHTY BOSSTONES. On their fourth album, *Beautiful Songs for Ugly Children*, **KING RAT** offers up good ol' punk. Luke Schmaltz, the band's singer/guitarist, describes the album this way: "...a blend of new and old school punk rock 'n 'roll, a cross between SOCIAL DISTORTION and PENNYWISE...". While a couple of the songs are pretty reminiscent of more old-school punk, the album as a whole, has a distinctly modern feel: Fast, hard melodies and lyrics are just what you'll be yearning for. There's plenty of fuck the world attitude, too–from the ferocious vocals, to the hard-hitting guitar riffs and fast drumming. The songs are tight and the album is well-produced, but without losing any of it's edge. I definitely recommend this album. **KING RAT** will be touring the midwest and west coast this summer and fall–so keep your eyes peeled and try to check out one of their high-energy shows. – Errin Klein **KING RAT**: c/o Luke Schmaltz, 603 E. 16th Ave, Denver, CO 80203 USA http://jump.to/kingrat

Leukorrhea "Hatefucked And Tortured" CD $12

Utter brutality! Pure sickness from MA! This will destroy you!

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1111 W 4th Place - Hobart, IN 46342
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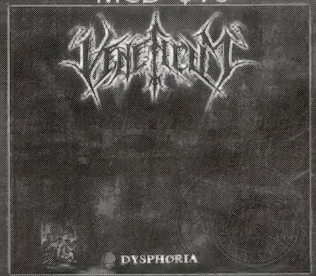
Look for reviews of select Forever Underground bands in this issue!

Veneficum "Dysphoria" MCD $10



A masterpiece! The best symphonic black metal band in the US!

Paganizer "Promoting Total Death" CD $12

Swedish death metal with a touch of thrash. All out aggression!

Ezurate "Infernal Dominatio" CD $12

Pure cult black metal! Fast, raw and brutal! Not for trendy ears!

Bloodthrone "Storms of Apocalypse" CD $12

Elite black/death metal Very creative! Flawless production!

Reprobation "The Colour of Gore" MCD $8

Very catchy and original death metal w/o losing a shred of brutality

MURDER RAPE – *Evil Shall Burn Inside Me Forever* – Evil Horde Records

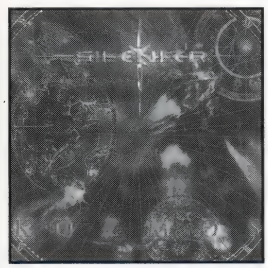
Finally, a new disc from **MURDER RAPE**! At times, musically faster than before, yet for the most part, the same **MURDER RAPE** you knew and loved. With songs such as "Miserable Lambs Of Jehovah", "Black Hateful Metal" and "Hunters Of Christian Souls", you know these Brazilian masters of black metal have certainly not changed their ideology. More mature in their musical structure, more blasphemous in their lyrics, **MURDER RAPE** has unleashed another superb piece of work onto the world. If you loved them before, this is a must. If you used to be uninterested, I urge you to listen because this will probably change your mind about **MURDER RAPE**. Let's just hope it doesn't take them so long to record, as the time span between this one and *...And Evil Returns*, led me to believe they had broken up. *Evil Shall Burn Inside Me Forever* is a perfect title for this masterpiece, and let's hope this statement holds true! – Wayne Marks

MURDER RAPE: PO Box 4490, Curitiba - PR 82.501-970, Brazil murderrape@evilhorderec.com
Evil Horde Records: PO Box 4912, Curitiba - PR 82530-990, Brazil www.evilhorderec.com

OPEN GRAVE – *The Heavens Cry Black Tears* – Independent Release

Oohh...The trendy masses are gonna hate this one for sure! From the bands name I assumed they were death metal, but to my surprise **OPEN GRAVE** play an older style of primitive black metal with some sick vocals. The only vocal comparison I can make is those of early SORHIN. "Hellfucked", the first song on this ep, starts off rather slowly with some straight forward spoken word nihilism before quickly assaulting with it's musical blasphemy. Extremely blasphemous. Lyrics and song titles such as "The Brutal Assault And Sacrifice Of Innocent Children", will cause an uproar from everyone in the religious right to those who consider themselves morally enlightened. *The Heavens Cry Black Tears* consists of four songs plus an instrumental intro and outro that reminds me of the guitar work of early JUDAS ISCARIOT. Seek out this ep if you dare – Mark McCauley

OPEN GRAVE: 28 Highland Rd, Bloomingdale, NJ 07403 USA http://opengrave.cjb.net



SILENCER – *Kozmos* – NTT Records

Colorado's **SILENCER** is straight-ahead, in-your-face power metal without apology. So tight and precise, comparisons to NEVERMORE, OVERKILL and IRON MAIDEN come to mind. **SILENCER**'s influences of progressive, thrash, and speed metal, combined with their intelligent lyrics and superior production, help to make *Kozmos* a standout in underground metal releases. Vocalist/guitarist Keith Spargo's melodic, yet heavy singing style immediately impresses. This is an artist who loves heavy metal and glorifies it with every vocal/guitar delivery. Ex-DRUDGERY drummer Nick Seelinger is jaw-droppingly awesome as he provides the necessary quick backbeat to a band that barrels ahead musically like an out-of- control race car. If you love guitar solos, both Spargo and Mat Bolten will keep you very interested. Jeff Alexis completes the line-up on bass. (BLEEDING FAITH'S Dale Storm actually played the bass tracks recorded here.) **SILENCER** is very much on a roll. Look for their contribution of "Into The Void" on the new World War III Records' BLACK SABBATH tribute. **SILENCER** is also scheduled to appear at both the Milwuakee Metal Fest and the Ultra Sound Metal Fest in Los Angeles this year, among other places. If you haven't already joined the **SILENCER** "Sonic Army," you can do so now by ordering this excellent five-song disc. – Jon "K" Konjoyan

SILENCER: 355 Goldco Cir, Golden, CO 80403 USA www.silencer.cc

SOURCE OF TIDE – *Ruins Of Beauty* – Candlelight USA

Musically, **SOURCE OF TIDE** are definitely onto something here. Perfectly blending the black metal style with classical musical arrangements and elements, *Ruins Of Beauty* stands as a testament to the claim black metal holds its' roots in the style of the old masters. This could easily cross over and be performed by any symphony in the world. "Symphony Of Sovereign", with its' piano passages popping up throughout and the discs closer "Who Am I?", with its' string like guitar parts and xylophone enhanced segments hold the listeners interest, and completely support the aforementioned classical statement. The guitar work, while thick and distorted, does not overpower or dominate, and the keyboard work, occasionally reminding of TARTAROS's *The Grand Psychotic Castle*, with its' eerie soundtrack passages, blend beautifully to make this a musical masterpiece. Unfortunately, the vocals totally put me off. At times a black metal growl, a spoken, chanting rasp, Dani of CRADLE OF FILTH (newer), yet for the most part a clean semi operatic voice is used. While this clean voiced singing occasionally works on my ears, such as the first two ULVER discs, added with the other vocal styles, it left me flat and waiting for the more traditional black vocals. All in all though, **SOURCE OF TIDE** hit on something a bit different in a somewhat stagnant genre. – Mark McCauley Candlelight USA: PO Box 29459, Kensington Station Philadelphia, PA 19125 USA www.candlelightrecords.co.uk

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A glimpse of the masterful music behind the masked mugs and visionary videos of Long Island lunatics **TWISTED SISTER**, *Twisted Forever* recalls what a smoking sect **TS** was and also sheds light on fifteen other under-utilized talents, each serving up piping-hot interpretations of nasty **TS** cuts. Flavor-of-the-day LIT lights the fuse with a faithful run-through of the brilliantly simple **TS** calling card "I Wanna Rock." The humbly immortal MOTORHEAD owns "Shoot Em Down", (You know you're cool if Lemmy & Co. are on your tribute.). NASHVILLE PUSSY (lacking breast-fest Corey Parks) does nice work with "The Kids Are Back". The aptly-named OVERKILL goes "Under the Blade." ANTHRAX takes on the thundering "Destroyer." NINE DAYS and CHUCK D mix things up, adding variety to a very listenable compilation. British blasphemers CRADLE OF FILTH garnish "The Fire Still Burns" into a standout. Only the STEP KINGS don't step up to the plate and lose the spirit of one of **TS**'s best, "Burn in Hell," but it's hardly a weak link on this chain gangbang. Elsewhere, JOAN JETT works "We're Not Gonna Take It". Master of kick, FU MANCHU opens up the hell-bent "Ride to Live" like the sad wings of prime PRIEST. HAMMERFALL deserves mention for taking "We're Gonna Make It" to old-school metal heights. Meanwhile, Sebastian Bach, VOD and SEVENDUST pay their respects until the TWISTED ones themselves close their cover album with (natch) a cover, AC/DC's vintage Vegas homage "Sin City." To my ears, *Twisted Forever* is easily the sickest and most twisted tribute around. Indeed, you can't stop rock 'n roll. – Doug Stone Koch Records: 740 Broadway, New York, NY 10003 USA www.kochenterainment.com

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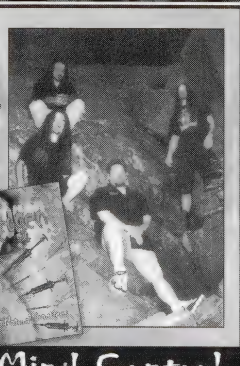

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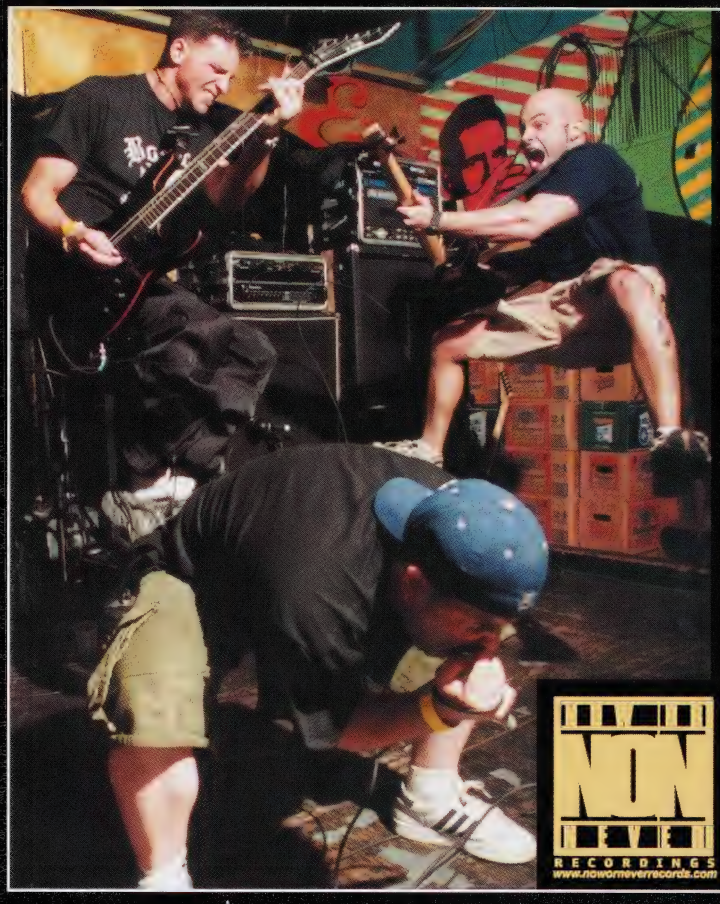

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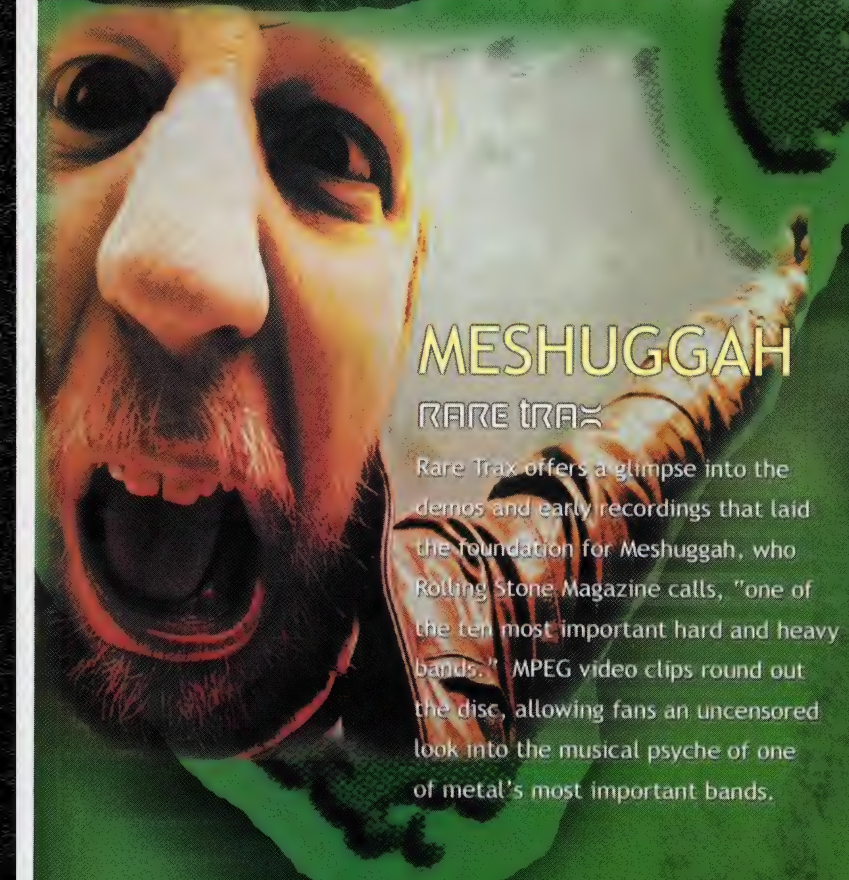

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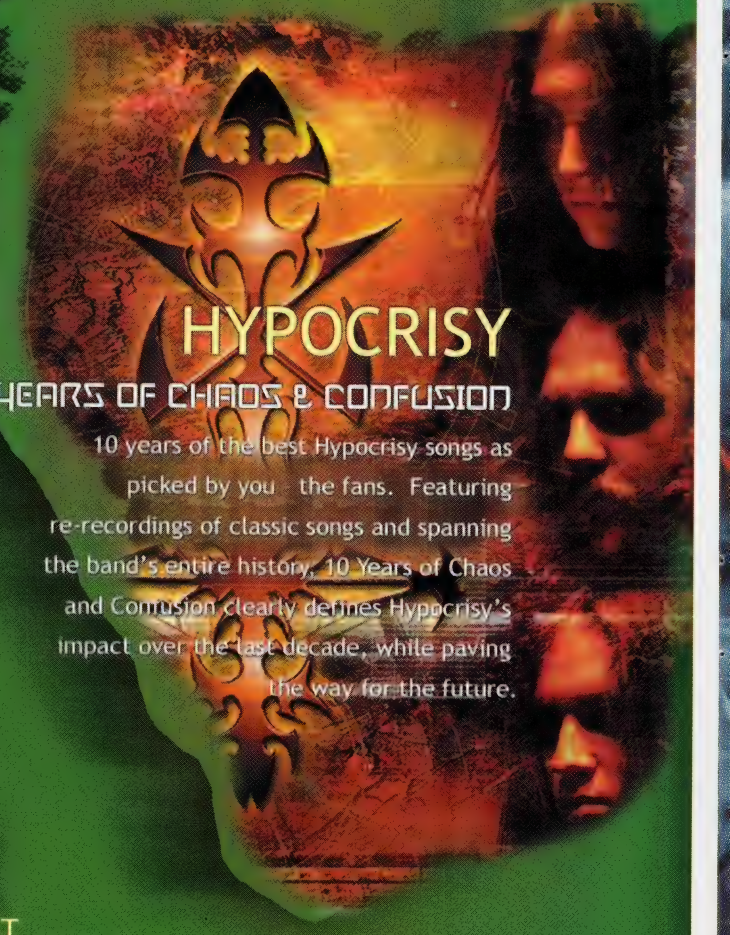

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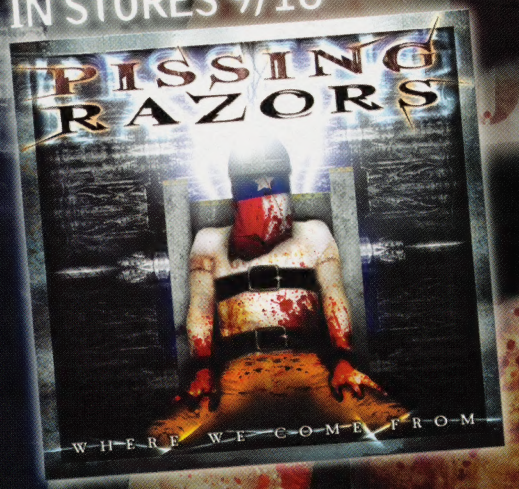

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